OBSAH

1. A Piece from Sheet Music for Students of Orchestral Instruments 1 14
2. A Piece from Sheet Music for Students of Orchestral Instruments 2 16
3. A Piece from a Sheet of Music - Violin, Double Bass, Viola, Cello 1 18
4. A Piece from a Sheet of Music - Violin, Double Bass, Viola, Cello 2 20
5. A Piece from a Sheet of Music - Violin, Double Bass, Viola, Cello 3 22
6. A Piece from a Sheet of Music -Violin, Double Bass, Viola, Cello 4 24
7. Acting and artistic practice and Spoken expression technique 1 26
8. Acting and artistic practice and Spoken expression technique 2 28
9. Acting and artistic practice and Spoken expression technique 3 30
10. Acting and artistic practice and Spoken expression technique 4 32
11. Acting and artistic practice and Spoken expression technique 5 34
12. Acting and artistic practice and Spoken expression technique 6 36
13. Actor Production 1 38
14. Actor Production 2 40
15. Alto trombone 1 42
16. Alto trombone 2 44
17. Basics of Composition 1 46
18. Basics of Composition 2 48
19. Basics of composition and melody harmonization 1 50
20. Basics of composition and melody harmonization 2 52
21. Brass Quintet 1 54
22. Brass Quintet 2 56
23. Brass Quintet 3 58
24. Brass Quintet 4 60
25. Brass Quintet 5 62
26. Brass Quintet 6 64
27. Canzona - representative choir 1 66
28. Canzona - representative choir 2 68
29. Canzona - representative choir 3 70
30. Canzona - representative choir 4 72
31. Canzona - representative choir 5 74
32. Canzona - representative choir 6 76
33. Chamber Music Seminar - Accordion, Piano 1 78
34. Chamber Music Seminar - Accordion, Piano 2 80
35. Chamber Music Seminar - Accordion, Piano 3 82
36. Chamber Music Seminar - Accordion, Piano 4 84
37. Chamber Music Seminar - Accordion, Piano 5 86
38. Chamber Music Seminar - Accordion, Piano 6 88
39. Chamber Singing 1 90
40. Chamber Singing 2 92
41. Chamber Singing 3 94
42. Chamber Singing 4 96
43. Chamber choir, vocal group 1 98
44. Chamber choir, vocal group 2 100
45. Chamber choir, vocal group 3 102
46. Chamber choir, vocal group 4 104
47. Chamber music 1 106
48. Chamber music 2 108

49. Chamber music 3....110
50. Chamber music 4....112
51. Chamber music 5....114
52. Chamber music 6....116
53. Choir Conducting 1....118
54. Choir Conducting 2....120
55. Choir Conducting 3....122
56. Choir Conducting 4....124
57. Choir Conducting 5....126
58. Choir Conducting 6....128
59. Choir Repertoire and Score Play 1....130
60. Choir Repertoire and Score Play 2....132
61. Choir Repertoire and Score Play 3....134
62. Choir Repertoire and Score Play 4....136
63. Choir Repertoire and Score Play 5....138
64. Choir Repertoire and Score Play 6....140
65. Choir Vocal Practice 1....142
66. Choir Vocal Practice 2....144
67. Choir Vocal Practice 3....146
68. Choir Vocal Practice 4....148
69. Choir Vocal Practice 5....150
70. Choir Vocal Practice 6....152
71. Choral Singing – Canzona Neosoliensis 1....154
72. Choral Singing – Canzona Neosoliensis 2....156
73. Choral Singing – Canzona Neosoliensis 3....158
74. Choral Singing – Canzona Neosoliensis 4....160
75. Choral Singing – Canzona Neosoliensis 5....162
76. Choral Singing – Canzona Neosoliensis 6....164
77. Composition Basics 1....166
78. Composition Basics 2....168
79. Concertante practice - playing the guitar 1....170
80. Concertante practice - playing the guitar 2....172
81. Conducting choral compositions with piano collaboration 1....174
82. Conducting choral compositions with piano collaboration 2....176
83. Conducting choral compositions with piano collaboration 3....178
84. Conducting choral compositions with piano collaboration 4....180
85. Conducting choral compositions with piano collaboration 5....182
86. Conducting choral compositions with piano collaboration 6....184
87. Consultations on a Written Reflection on an Artistic Performance 1....186
88. Consultations on a Written Reflection on an Artistic Performance 2....188
89. Conversations in English 1....190
90. Conversations in English 1....192
91. Creation of an artistic portfolio 1....194
92. Creation of an artistic portfolio 2....196
93. Creation of an artistic portfolio 3....198
94. Creation of an artistic portfolio 4....200
95. Defense of the bachelor's thesis (artistic performance with written reflection)....202
96. Ensemble Correpetition - Musical theater singing 1....204
97. Ensemble Correpetition - Musical theater singing 2....206

98. Ensemble Correpetition - Musical theater singing 3....208
99. Ensemble Correpetition - Musical theater singing 4....210
100. Ensemble Correpetition - Musical theater singing 5....212
101. Ensemble Correpetition - Musical theater singing 6....214
102. Ensemble singing and rehearsals - vocal interpretation 1....216
103. Ensemble singing and rehearsals - vocal interpretation 2....218
104. Ensemble singing and rehearsals - vocal interpretation 3....220
105. Ensemble singing and rehearsals - vocal interpretation 4....222
106. External lecturer expansion course....224
107. Foreign Language - English 1....226
108. Foreign Language - English 2....228
109. Foreign Language - English 3....230
110. Foreign Language - English 4....232
111. Foreign Language - English 5....234
112. Foreign Language - Italian Language 1....236
113. Foreign Language - Italian Language 2....238
114. Foreign Language - Italian Language 3....240
115. Foreign Language - Italian Language 4....242
116. Foreign Language - Italian Language 5....244
117. Foreign musical performance 1....246
118. Foreign musical performance 2....248
119. Fundamentals of Jazz Interpretation 1....250
120. Fundamentals of Jazz Interpretation 2....253
121. Fundamentals of Jazz Interpretation 3....256
122. Fundamentals of Jazz Interpretation 4....259
123. Fundamentals of Jazz Interpretation 5....262
124. Fundamentals of Jazz Interpretation 6....265
125. Historical-interpretive analyzes of chamber works....268
126. History and literature of singing 1....270
127. History and literature of singing 2....272
128. History and literature of singing 3....274
129. History and literature of singing 4....276
130. History and literature of the musical 1....278
131. History and literature of the musical 2....280
132. History and literature of the musical 3....282
133. History and literature of the musical 4....284
134. History of choral conducting and choral literature 1....286
135. History of choral conducting and choral literature 2....288
136. History of choral conducting and choral literature 3....290
137. History of choral conducting and choral literature 4....292
138. Instrument History and Literature - Accordion 1....294
139. Instrument History and Literature - Accordion 2....296
140. Instrument History and Literature - Accordion 3....298
141. Instrument History and Literature - Accordion 4....300
142. Instrument History and Literature - Bassoon 1....302
143. Instrument History and Literature - Bassoon 2....304
144. Instrument History and Literature - Bassoon 3....306
145. Instrument History and Literature - Bassoon 4....308
146. Instrument History and Literature - Cimbalom 1....310

147. Instrument History and Literature - Cimbalom 2....312
148. Instrument History and Literature - Cimbalom 3....314
149. Instrument History and Literature - Cimbalom 4....316
150. Instrument History and Literature - Clarinet 1....318
151. Instrument History and Literature - Clarinet 2....320
152. Instrument History and Literature - Clarinet 3....322
153. Instrument History and Literature - Clarinet 4....324
154. Instrument History and Literature - Double Bass 1....326
155. Instrument History and Literature - Double Bass 2....328
156. Instrument History and Literature - Double Bass 3....330
157. Instrument History and Literature - Double Bass 4....332
158. Instrument History and Literature - Flute 1....334
159. Instrument History and Literature - Flute 2....336
160. Instrument History and Literature - Flute 3....338
161. Instrument History and Literature - Flute 4....340
162. Instrument History and Literature - French Horn 1....342
163. Instrument History and Literature - French Horn 2....344
164. Instrument History and Literature - French Horn 3....346
165. Instrument History and Literature - French Horn 4....348
166. Instrument History and Literature - Guitar 1....350
167. Instrument History and Literature - Guitar 2....352
168. Instrument History and Literature - Guitar 3....354
169. Instrument History and Literature - Guitar 4....356
170. Instrument History and Literature - Oboe 2....358
171. Instrument History and Literature - Oboe 3....360
172. Instrument History and Literature - Oboe 4....362
173. Instrument History and Literature - Oboe1....364
174. Instrument History and Literature - Percussion 1....366
175. Instrument History and Literature - Percussion 2....368
176. Instrument History and Literature - Percussion 3....370
177. Instrument History and Literature - Percussion 4....372
178. Instrument History and Literature - Piano 1....374
179. Instrument History and Literature - Piano 2....376
180. Instrument History and Literature - Piano 3....378
181. Instrument History and Literature - Piano 4....380
182. Instrument History and Literature - Saxophone 1....382
183. Instrument History and Literature - Saxophone 2....384
184. Instrument History and Literature - Trombone 1....386
185. Instrument History and Literature - Trombone 2....388
186. Instrument History and Literature - Trombone 3....390
187. Instrument History and Literature - Trombone 4....392
188. Instrument History and Literature - Trumpet 1....394
189. Instrument History and Literature - Trumpet 2....396
190. Instrument History and Literature - Trumpet 3....398
191. Instrument History and Literature - Trumpet 4....400
192. Instrument History and Literature - Tuba 1....402
193. Instrument History and Literature - Tuba 2....404
194. Instrument History and Literature - Tuba 3....406
195. Instrument History and Literature - Tuba 4....408

196. Instrument History and Literature - Viola 1....410
197. Instrument History and Literature - Viola 2....412
198. Instrument History and Literature - Viola 3....414
199. Instrument History and Literature - Viola 4....416
200. Instrument History and Literature - Violin 1....418
201. Instrument History and Literature - Violin 2....420
202. Instrument History and Literature - Violin 3....422
203. Instrument History and Literature - Violin 4....424
204. Instrument History and Literature - Violoncello 1....426
205. Instrument History and Literature - Violoncello 2....428
206. Instrument History and Literature - Violoncello 3....430
207. Instrument History and Literature - Violoncello 4....432
208. Interpretation Seminar - Vocal Interpretation 1....434
209. Interpretation Seminar - Vocal Interpretation 2....436
210. Interpretation Seminar - Vocal Interpretation 3....438
211. Interpretation Seminar - Vocal Interpretation 4....440
212. Interpretation Seminar - Vocal Interpretation 5....442
213. Interpretation Seminar - Vocal Interpretation 6....444
214. Interpretation Seminar – Accordion, Piano 1....446
215. Interpretation Seminar – Accordion, Piano 2....448
216. Interpretation Seminar – Accordion, Piano 3....450
217. Interpretation Seminar – Accordion, Piano 4....452
218. Interpretation Seminar – Accordion, Piano 5....454
219. Interpretation Seminar – Accordion, Piano 6....456
220. Interpretation of dulcimer works of the 20th century 1....458
221. Interpretation of dulcimer works of the 20th century 2....461
222. Interpretation seminar - choir conducting 1....464
223. Interpretation seminar - choir conducting 2....466
224. Interpretation seminar - choir conducting 3....468
225. Interpretation seminar - choir conducting 4....470
226. Interpretation seminar - choir conducting 5....472
227. Interpretation seminar - choir conducting 5....474
228. Interpretative seminar - Musical theater singing 1....476
229. Interpretative seminar - Musical theater singing 2....478
230. Interpretative seminar - Musical theater singing 3....480
231. Interpretative seminar - Musical theater singing 4....482
232. Interpretative seminar - Musical theater singing 5....484
233. Interpretative seminar - Musical theater singing 6....486
234. Introduction to Contemporary Music Interpretation 1....488
235. Introduction to Contemporary Music Interpretation 2....490
236. KOMPOST - practicum of contemporary ensemble play 1....492
237. KOMPOST - practicum of contemporary ensemble play 2....494
238. KOMPOST - practicum of contemporary ensemble play 3....496
239. KOMPOST - practicum of contemporary ensemble play 4....498
240. KOMPOST - practicum of contemporary ensemble play 5....500
241. KOMPOST - practicum of contemporary ensemble play 6....502
242. Methodology of preparation and implementation of the conference and art projects 1....504
243. Methodology of preparation and implementation of the conference and art projects 2....506
244. Mobile Window....508

245. Music History 1 511
246. Music History 2 513
247. Music History 3 515
248. Music History 4 517
249. Music History 5 519
250. Music History 6 521
251. Music Terminology for International Students 1 523
252. Music Terminology for International Students 2 525
253. Music Theory 1 527
254. Music Theory 2 529
255. Music Theory 3 531
256. Music Theory 4 533
257. Music Theory 5 535
258. Music Theory 6 537
259. Musical Dance 1 539
260. Musical Dance 2 541
261. Musical Instrument Play - Accordion 1 543
262. Musical Instrument Play - Accordion 2 545
263. Musical Instrument Play - Accordion 3 547
264. Musical Instrument Play - Accordion 4 549
265. Musical Instrument Play - Accordion 5 551
266. Musical Instrument Play - Accordion 6 553
267. Musical Instrument Play - Bassoon 1 555
268. Musical Instrument Play - Bassoon 2 557
269. Musical Instrument Play - Bassoon 3 559
270. Musical Instrument Play - Bassoon 4 561
271. Musical Instrument Play - Bassoon 5 563
272. Musical Instrument Play - Bassoon 6 565
273. Musical Instrument Play - Cimbalom 1 567
274. Musical Instrument Play - Cimbalom 2 569
275. Musical Instrument Play - Cimbalom 3 571
276. Musical Instrument Play - Cimbalom 4 573
277. Musical Instrument Play - Cimbalom 5 575
278. Musical Instrument Play - Cimbalom 6 578
279. Musical Instrument Play - Clarinet 1 580
280. Musical Instrument Play - Clarinet 2 582
281. Musical Instrument Play - Clarinet 3 584
282. Musical Instrument Play - Clarinet 4 586
283. Musical Instrument Play - Clarinet 5 588
284. Musical Instrument Play - Clarinet 6 590
285. Musical Instrument Play - Double Bass 1 592
286. Musical Instrument Play - Double Bass 2 594
287. Musical Instrument Play - Double Bass 3 596
288. Musical Instrument Play - Double Bass 4 598
289. Musical Instrument Play - Double Bass 5 600
290. Musical Instrument Play - Double Bass 6 602
291. Musical Instrument Play - Flute 1 604
292. Musical Instrument Play - Flute 2 606
293. Musical Instrument Play - Flute 3 608

294. Musical Instrument Play - Flute 4....610
295. Musical Instrument Play - Flute 5....613
296. Musical Instrument Play - Flute 6....616
297. Musical Instrument Play - French Horn 1....619
298. Musical Instrument Play - French Horn 2....621
299. Musical Instrument Play - French Horn 3....623
300. Musical Instrument Play - French Horn 4....625
301. Musical Instrument Play - French Horn 5....627
302. Musical Instrument Play - French Horn 6....629
303. Musical Instrument Play - Guitar 1....631
304. Musical Instrument Play - Guitar 2....633
305. Musical Instrument Play - Guitar 3....635
306. Musical Instrument Play - Guitar 4....637
307. Musical Instrument Play - Guitar 5....639
308. Musical Instrument Play - Guitar 5....641
309. Musical Instrument Play - Oboe 1....643
310. Musical Instrument Play - Oboe 2....645
311. Musical Instrument Play - Oboe 3....647
312. Musical Instrument Play - Oboe 4....649
313. Musical Instrument Play - Oboe 5....651
314. Musical Instrument Play - Oboe 6....653
315. Musical Instrument Play - Percussion 1....655
316. Musical Instrument Play - Percussion 2....657
317. Musical Instrument Play - Percussion 3....659
318. Musical Instrument Play - Percussion 4....661
319. Musical Instrument Play - Percussion 5....663
320. Musical Instrument Play - Percussion 6....665
321. Musical Instrument Play - Piano 1....667
322. Musical Instrument Play - Piano 2....669
323. Musical Instrument Play - Piano 3....671
324. Musical Instrument Play - Piano 4....673
325. Musical Instrument Play - Piano 5....675
326. Musical Instrument Play - Piano 6....677
327. Musical Instrument Play - Saxophone 1....679
328. Musical Instrument Play - Saxophone 2....681
329. Musical Instrument Play - Saxophone 3....683
330. Musical Instrument Play - Saxophone 4....685
331. Musical Instrument Play - Saxophone 5....687
332. Musical Instrument Play - Saxophone 6....689
333. Musical Instrument Play - Trombone 1....691
334. Musical Instrument Play - Trombone 2....693
335. Musical Instrument Play - Trombone 3....695
336. Musical Instrument Play - Trombone 4....697
337. Musical Instrument Play - Trombone 5....699
338. Musical Instrument Play - Trombone 6....701
339. Musical Instrument Play - Trumpet 1....703
340. Musical Instrument Play - Trumpet 2....706
341. Musical Instrument Play - Trumpet 3....709
342. Musical Instrument Play - Trumpet 4....711

343. Musical Instrument Play - Trumpet 5 715
344. Musical Instrument Play - Trumpet 6 719
345. Musical Instrument Play - Tuba 1 723
346. Musical Instrument Play - Tuba 2 725
347. Musical Instrument Play - Tuba 3 727
348. Musical Instrument Play - Tuba 4 729
349. Musical Instrument Play - Tuba 5 731
350. Musical Instrument Play - Tuba 6 733
351. Musical Instrument Play - Viola 1 735
352. Musical Instrument Play - Viola 2 737
353. Musical Instrument Play - Viola 3 739
354. Musical Instrument Play - Viola 4 742
355. Musical Instrument Play - Viola 5 745
356. Musical Instrument Play - Viola 6 747
357. Musical Instrument Play - Violin 1 750
358. Musical Instrument Play - Violin 2 752
359. Musical Instrument Play - Violin 3 754
360. Musical Instrument Play - Violin 4 756
361. Musical Instrument Play - Violin 5 759
362. Musical Instrument Play - Violin 6 763
363. Musical Instrument Play - Violoncello 1 767
364. Musical Instrument Play - Violoncello 2 769
365. Musical Instrument Play - Violoncello 3 771
366. Musical Instrument Play - Violoncello 4 773
367. Musical Instrument Play - Violoncello 5 775
368. Musical Instrument Play - Violoncello 6 777
369. Musical Movement 1 779
370. Musical Movement 2 781
371. Musical Movement 3 783
372. Musical Movement 4 785
373. Musical analysis - choir conducting 1 787
374. Musical analysis - choir conducting 2 789
375. Musical analysis - choir conducting 3 791
376. Musical analysis - choir conducting 4 794
377. Musical and Psychological Etudes 1 797
378. Musical and Psychological Etudes 2 799
379. Musical theater singing 1 801
380. Musical theater singing 2 804
381. Musical theater singing 3 807
382. Musical theater singing 4 809
383. Musical theater singing 5 811
384. Musical theater singing 6 813
385. Musical theater studio 1 815
386. Musical theater studio 2 817
387. Musical theater studio 3 819
388. Musical theater studio 4 821
389. Musical theater studio 5 823
390. Musical theater studio 6 825
391. Musical theatre vocal styles 1 827

392. Musical theatre vocal styles 2 829
393. Musical theatre vocal styles 3 831
394. Musical theatre vocal styles 4 833
395. Opera Studio 1 835
396. Opera Studio 2 837
397. Opera Studio 3 839
398. Opera Studio 4 841
399. Opera Studio 5 843
400. Opera Studio 6 845
401. Orchestra Practice 1 847
402. Orchestra Practice 2 849
403. Orchestra Practice 3 851
404. Orchestra Practice 4 853
405. Orchestra Practice 5 855
406. Orchestra Practice 6 857
407. Performance Seminar - Cimbalom, Guitar 1 859
408. Performance Seminar - Cimbalom, Guitar 2 861
409. Performance Seminar - Cimbalom, Guitar 3 863
410. Performance Seminar - Cimbalom, Guitar 4 865
411. Performance Seminar - Cimbalom, Guitar 5 867
412. Performance Seminar - Cimbalom, Guitar 6 869
413. Performance Seminar - Violin, Double Bass, Viola, Cello 1 871
414. Performance Seminar - Violin, Double Bass, Viola, Cello 2 873
415. Performance Seminar - Violin, Double Bass, Viola, Cello 3 875
416. Performance Seminar - Violin, Double Bass, Viola, Cello 4 877
417. Performance Seminar - Violin, Double Bass, Viola, Cello 6 879
418. Performance Seminar - Violin, Double Bass, Viola, Cello 6 881
419. Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 1 883
420. Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 2 885
421. Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 3 887
422. Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 4 889
423. Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 5 891
424. Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 6 893
425. Personality Development musician 1 895
426. Personality Development musician 2 897
427. Personality Development musician 3 899
428. Personality Development musician 4 901
429. Personality Development musician 5 903
430. Personality Development musician 6 905
431. Piano Duo 1 907
432. Piano Duo 2 909
433. Piano Duo 3 911
434. Piano Duo 4 913
435. Piano Duo 5 915
436. Piano Duo 6 917
437. Piano Practice - Vocal Interpretation 1 919
438. Piano Practice - Vocal Interpretation 2 921
439. Piano Practice - Choir Conducting 1 923
440. Piano Practice - Choir Conducting 2 925

441. Piano Practice - Choir Conducting 3 927
442. Piano Practice - Choir Conducting 4 929
443. Piano Practice - Musical theater singing 1 931
444. Piano Practice - Musical theater singing 2 933
445. Piano arrangements of orchestral and operatic works 1 935
446. Piano arrangements of orchestral and operatic works 2 937
447. Piano arrangements of orchestral and operatic works 3 939
448. Piano arrangements of orchestral and operatic works 4 941
449. Piano practice 1 943
450. Piano practice 2 945
451. Piano practice for choir conducting students 1 947
452. Piano practice for choir conducting students 2 949
453. Piano repertoire study 1 951
454. Piano repertoire study 2 953
455. Piano repertoire study 3 955
456. Piano repertoire study 4 957
457. Piano repertoire study 5 959
458. Piano repertoire study 6 961
459. Playing Without Preparation - Cimbalom, Guitar 1 963
460. Playing Without Preparation - Cimbalom, Guitar 2 965
461. Playing from Sheet Music - Cimbalom, Guitar 1 967
462. Playing from Sheet Music - Cimbalom, Guitar 2 969
463. Playing in a jazz ensemble 1 971
464. Playing in a jazz ensemble 2 974
465. Playing in a jazz ensemble 3 977
466. Playing in a jazz ensemble 4 980
467. Playing in a jazz ensemble 5 983
468. Playing in a jazz ensemble 6 986
469. Playing in the Opera/Musical Theater Studio Orchestra 1 989
470. Playing in the Opera/Musical Theater Studio Orchestra 2 991
471. Playing in the Opera/Musical Theater Studio Orchestra 3 993
472. Playing in the Opera/Musical Theater Studio Orchestra 4 995
473. Playing in the Opera/Musical Theater Studio Orchestra 5 997
474. Playing in the Opera/Musical Theater Studio Orchestra 6 999
475. Playing the English Horn 1 1001
476. Playing the English Horn 2 1003
477. Playing the English Horn 3 1005
478. Playing the English Horn 4 1007
479. Playing the piccolo 1 1009
480. Playing the piccolo 2 1011
481. Playing the piccolo 3 1013
482. Playing the piccolo 4 1015
483. Playing the piccolo 5 1017
484. Playing the piccolo 6 1019
485. Playing the piccolo trumpet 1 1021
486. Playing the piccolo trumpet 2 1023
487. Playing the piccolo trumpet 3 1026
488. Playing the piccolo trumpet 4 1029
489. Playing the piccolo trumpet 5 1032

490. Playing the piccolo trumpet 6..... 1035
491. Practice in a professional body 1..... 1038
492. Practice in a professional body 2..... 1040
493. Practice in a professional body 3..... 1042
494. Practice in a professional body 4..... 1044
495. Practice in chamber choir, vocal group 1..... 1046
496. Practice in chamber choir, vocal group 2..... 1048
497. Practice in chamber choir, vocal group 3..... 1050
498. Practice in chamber choir, vocal group 4..... 1052
499. Practice in chamber choir, vocal group 5..... 1054
500. Practice in chamber choir, vocal group 6..... 1056
501. Practices in playing the viola 1..... 1058
502. Practices in playing the viola 2..... 1060
503. Practices in playing the violin 1..... 1062
504. Practices in playing the violin 2..... 1064
505. Practices in playing the violin 3..... 1066
506. Practices in playing the violin 4..... 1068
507. Practices in playing the violin 5..... 1070
508. Practices in playing the violin 6..... 1072
509. Practicum of opera / musical theatre 1..... 1074
510. Practicum of opera / musical theatre 2..... 1076
511. Practicum of opera / musical theatre 3..... 1078
512. Practicum of opera / musical theatre 4..... 1080
513. Practicum of opera / musical theatre 5..... 1082
514. Practicum of opera / musical theatre 6..... 1084
515. Prevention of the musculoskeletal system 1..... 1086
516. Prevention of the musculoskeletal system 2..... 1088
517. Production and Modification of Gadgets 1..... 1090
518. Production and Modification of Gadgets 2..... 1092
519. Propedeutics of jazz composition procedures and improvisation 1..... 1094
520. Propedeutics of jazz composition procedures and improvisation 2..... 1096
521. Propedeutics of jazz composition procedures and improvisation 3..... 1098
522. Propedeutics of jazz composition procedures and improvisation 4..... 1100
523. Score Play - Piano 1..... 1102
524. Score Play - Piano 2..... 1104
525. Score Play - Piano 3..... 1106
526. Score Play - Piano 4..... 1108
527. Score Play - Piano 5..... 1110
528. Score Play - Piano 6..... 1112
529. Selected chapters from Slovak music 1..... 1114
530. Selected chapters from Slovak music 2..... 1116
531. Selected chapters from Slovak music 3..... 1118
532. Selected chapters from Slovak music 4..... 1120
533. Selected chapters from Slovak music 5..... 1122
534. Selected chapters from Slovak music 6..... 1124
535. Seminar on Written Assignments 1..... 1126
536. Seminar on Written Assignments 2..... 1128
537. Seminar on theoretical written works 1..... 1130
538. Seminar on theoretical written works 2..... 1132

539. Sheet music - accordion, piano 1 1134
540. Sheet music - accordion, piano 2 1136
541. Sheet music - accordion, piano 3 1138
542. Sheet music - accordion, piano 4 1140
543. Sheet music - accordion, piano 5 1142
544. Sheet music - accordion, piano 6 1144
545. Sheet music - bassoon, flute, oboe, clarinet, saxophone 1 1146
546. Sheet music - bassoon, flute, oboe, clarinet, saxophone 2 1148
547. Sight-reading – percussion, French horn, trombone, trumpet, tuba 1 1150
548. Sight-reading – percussion, French horn, trombone, trumpet, tuba 2 1152
549. Slovak musical literature 1 1154
550. Slovak musical literature 2 1156
551. Slovak musical literature 3 1158
552. Slovak musical literature 4 1160
553. Social, psychological and physical preparation of a musician 1 1162
554. Social, psychological and physical preparation of a musician 2 1164
555. Social, psychological and physical preparation of a musician 3 1166
556. Social, psychological and physical preparation of a musician 4 1168
557. Social, psychological and physical preparation of a musician 5 1170
558. Social, psychological and physical preparation of a musician 6 1172
559. Solfeggio 1 1174
560. Solfeggio 2 1176
561. Solfeggio 3 1178
562. Solfeggio 4 1180
563. Study of Opera Parts 1 1182
564. Study of Opera Parts 2 1184
565. Study of Opera Parts 3 1186
566. Study of Opera Parts 4 1188
567. Study of Opera Parts 5 1190
568. Study of Opera Parts 6 1192
569. Study of musical theater roles 1 1194
570. Study of musical theater roles 2 1196
571. Study of musical theater roles 3 1198
572. Study of musical theater roles 4 1200
573. Study of musical theater roles 5 1202
574. Study of musical theater roles 6 1204
575. Study of orchestral parts - violin, double bass, viola, cello 1 1206
576. Study of orchestral parts - violin, double bass, viola, cello 2 1208
577. Study of orchestral parts - violin, double bass, viola, cello 3 1210
578. Study of orchestral parts - violin, double bass, viola, cello 4 1212
579. Study of orchestral parts – bassoon, flute, oboe, clarinet, saxophone 1 1214
580. Study of orchestral parts – bassoon, flute, oboe, clarinet, saxophone 2 1215
581. Study of orchestral parts – bassoon, flute, oboe, clarinet, saxophone 3 1217
582. Study of orchestral parts – bassoon, flute, oboe, clarinet, saxophone 4 1219
583. Study of orchestral parts – percussion, French horn, trombone, trumpet, tuba 1 1221
584. Study of orchestral parts – percussion, French horn, trombone, trumpet, tuba 2 1223
585. Study of orchestral parts – percussion, French horn, trombone, trumpet, tuba 3 1225
586. Study of orchestral parts – percussion, French horn, trombone, trumpet, tuba 4 1227
587. Study of orchestral works and transcriptions - dulcimer, guitar 1 1228

588. Study of orchestral works and transcriptions - dulcimer, guitar 2.....1230
589. Study of orchestral works and transcriptions - dulcimer, guitar 3.....1232
590. Study of orchestral works and transcriptions - dulcimer, guitar 4.....1234
591. Study of repertoire at the piano - dulcimer, guitar 1.....1236
592. Study of repertoire at the piano - dulcimer, guitar 2.....1238
593. Study of repertoire at the piano - dulcimer, guitar 3.....1240
594. Study of repertoire at the piano - dulcimer, guitar 4.....1242
595. Study of repertoire at the piano - dulcimer, guitar 5.....1244
596. Study of repertoire at the piano - dulcimer, guitar 6.....1246
597. Theatre History 1 - Vocal Interpretation 1..... 1248
598. Theatre History 1 - Vocal Interpretation 2..... 1250
599. Theory of Conducting 1..... 1252
600. Theory of Conducting 2..... 1254
601. Vocal Interpretation 1..... 1256
602. Vocal Interpretation 2..... 1259
603. Vocal Interpretation 3..... 1262
604. Vocal Interpretation 4..... 1264
605. Vocal Interpretation 5..... 1267
606. Vocal Interpretation 6..... 1271
607. Voice Physiology and Hygiene - Musical theater singing 1.....1274
608. Voice Physiology and Hygiene - Musical theater singing 2.....1276
609. Voice Physiology and Hygiene - Vocal Interpretation 1..... 1278
610. Voice Physiology and Hygiene - Vocal Interpretation 2..... 1280
611. Voice Physiology and Hygiene 1.....1282
612. Voice Physiology and Hygiene 2..... 1284
613. Voice Training - Choir Conducting 1.....1286
614. Voice Training - Choir Conducting 2.....1288
615. Voice Training - Choir Conducting 3.....1290
616. Voice Training - Choir Conducting 4.....1292
617. nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 1.....1294
618. nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 2.....1296
619. nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 3.....1298
620. nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 4.....1300
621. nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 5.....1302
622. nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 6.....1304

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn181/22	**Course title:** A Piece from Sheet Music for Students of Orchestral 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: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - playing from a sheet of etudes of simpler technical difficulty (20%) - playing parts of orchestral works of choice (Baroque, Classical, Romantic) (20%) - semester examination (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the exact terminology related to the issues of violin interpretation; - be able to clearly characterize the basic specifics of Baroque, Classical and Romantic music interpretation; - be able to work promptly when reading music notation	
Brief outline of course (contents standard): - familiarisation and improvement even with complex musical notation - etudes and compositions unfamiliar to the student - rhythmic problem, left and right hand technique, quick orientation in the text - interpretation in different stylistic periods	
Recommended literatue: FIORILLO Federigo. Caprices for Violin, Op.3 Collection Litolff. No. 506 MOZART, Wolfgang Amadeus. Symphony No.41 in C major, K.551. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: https://imslp.org/wiki/Symphony_No.41_in_C_major%2C_K.551_(Mozart%2C_Wolfgang_Amadeus) HAYDN Joseph. Concerto for Violino and orchestra C major. HOB.VII:a Urtext edition HAYDN Joseph. Concerto for Violino and orchestra G major. HOB.VII:a4. IMSLP BEETHOVEN, Ludwig van. Symphony No.9, Op.125. Leipzig: Breitkopf & Härtel, n.d.(1865). BEETHOVEN, Ludwig van. 1960. Symphony No.7, Op.92. New York: E.F. Kalmus, No.A1259, n.d. Dostupné z: https://imslp.org/wiki/Symphony_No.7%2C_Op.92_(Beethoven%2C_Ludwig_van) DVOŘÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn)	

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 15

A	ABS	B	C	D	E	FX	ODP	Uzn.
86.67	0.0	6.67	0.0	6.67	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Andrei Simanchuk

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn182/22	**Course title:** A Piece from Sheet Music for Students of Orchestral 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: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - playing from a list of more technically demanding etudes (10%) - playing parts of orchestral works of choice (Baroque, Classical, Romantic, 20th century) (30%) - semester examination (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the exact terminology related to the issues of violin interpretation; - be able to clearly characterize the basic specifics of the interpretation of baroque and classical, romantic music; - be able to work promptly when reading music notation	
Brief outline of course (contents standard): - familiarisation and improvement even with complex musical notation - etudes and compositions unfamiliar to the student - perfecting left and right hand technique, quick orientation in the text - interpretation of compositions of different stylistic periods	
Recommended literatue: TCHAIKOVSKY, Pyotr. 1930. Symphony No.5, Op.64. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: https://imslp.org/wiki/Symphony_No.5%2C_Op.64_(Tchaikovsky%2C_Pyotr) DVOŘÁK, Antonín. 1955. Serenade for Strings, Op.22. Souborné vydání díla, series III, vol.16. Prague: SNKLHU, Plate H 1602. Dostupné z: https://imslp.org/wiki/Serenade_for_Strings%2C_Op.22_(Dvořák%2C_Anton%C3%ADn) BRAHMS, Johannes. 1927. Symphony No.4, Op.98. Leipzig: Breitkopf und Härtel, n.d. Dostupné z: https://imslp.org/wiki/Symphony_No.4%2C_Op.98_(Brahms%2C_Johannes) MAHLER, Gustav. 1905. Symphony No.4. Vienna: Universal Edition, n.d. Dostupné z: https://imslp.org/wiki/Symphony_No.4_(Mahler,_Gustav) DEBUSSY, Claude. 1951. Prélude à l'après-midi d'un faune. New York: E.F. Kalmus, n.d. Dostupné z: https://imslp.org/wiki/Prélude_à_l%27après-midi_d%27un_faune_(Debussy%2C_Claude)	

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 15

A	ABS	B	C	D	E	FX	ODP	Uzn.
93.33	0.0	6.67	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Andrei Simanchuk

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn1/26	**Course title:** A Piece from a Sheet of Music - Violin, Double Bass, Viola, Cello 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent homework (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read a musical score fluently without prior preparation, simplify it for fluent performance while preserving the musical character and structure of the piece, adhere to the stylistic form of the piece, and identify in real time the most important line of the musical texture so as to preserve the character of the piece.

Brief outline of course (contents standard):
1. Reading the musical notation of selected works from the musical repertoire without preparation.
2. Familiarity with musical notation.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: The ability to play a piece in a different key without preparation.
5. Aural analysis: Linking the visual perception of musical notation with auditory imagery.

Recommended literatue:
Performance Repertoire: Simple pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary works)

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-class instruction
17 hours of individual creative work
10 hours of 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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Ivan Ženatý
Last changed: 04.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn2/26	**Course title:** A Piece from a Sheet of Music - Violin, Double Bass, Viola, Cello 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent homework (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read a musical score fluently without prior preparation, simplify it for fluent performance while preserving the musical character and structure of the piece, adhere to the stylistic form of the piece, and identify the most important line of the musical texture in real time in a way that preserves the character of the piece.

Brief outline of course (contents standard):
1. Reading the musical notation of selected works from the musical repertoire without preparation.
2. Familiarity with musical notation.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: The ability to play a piece in a different key without preparation.
5. Aural analysis: Linking the visual perception of musical notation with auditory imagery.

Recommended literatue:
Performance Repertoire: Simple pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary works)

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-class instruction
17 hours of individual creative work
10 hours of 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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Ivan Ženatý
Last changed: 04.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn3/26	**Course title:** A Piece from a Sheet of Music - Violin, Double Bass, Viola, Cello 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent homework (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read a musical score fluently without prior preparation, simplify it for fluent performance while preserving the musical character and structure of the piece, adhere to the stylistic form of the piece, and identify the most important line of the musical texture in real time in a way that preserves the character of the piece.

Brief outline of course (contents standard):
1. Reading the musical notation of selected works from the musical repertoire without preparation.
2. Familiarity with musical notation.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: The ability to play a piece in a different key without preparation.
5. Aural analysis: Linking the visual perception of musical notation with auditory imagery.

Recommended literatue:
Performance Repertoire: Moderately challenging pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary works)

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-class instruction, 17 hours of individual creative work, 10 hours of 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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Ivan Ženatý
Last changed: 04.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn4/26	**Course title:** A Piece from a Sheet of Music -Violin, Double Bass, Viola, Cello 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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%); Independent homework (60%)	
Educational outcomes (performance standard): Upon successful completion of the course, the student will be able to: read a musical score fluently without prior preparation, simplify it for fluent performance while preserving the musical character and structure of the piece, adhere to the stylistic form of the piece, and identify the most important line of the musical texture in real time in a way that preserves the character of the piece.	
Brief outline of course (contents standard): Reading the musical notation of selected works from the musical repertoire without preparation. 2. Familiarity with musical notation. 3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo. 4. Transposition: The ability to play a piece in a different key without preparation. 5. Aural analysis: Linking the visual perception of musical notation with auditory imagery.	
Recommended literatue: Performance Repertoire: Moderately challenging pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary works)	
Language of instruction: Slovak	
Notes: The student's total course load is 30 hours per semester (1 credit / 30 hours of work). 13 hours of in-class instruction 17 hours of individual creative work 10 hours of 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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Ivan Ženatý
Last changed: 04.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms29/22	**Course title:** Acting and artistic practice and Spoken expression technique 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: 1	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class (60%) Public presentation of term papers. (40%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basics of written expression and acting - be able to work with verbal and non-verbal expression - understand the terms: given circumstances, dramatic situation, logic of action, tension and release - capable of self-reflection, self-analysis	
Brief outline of course (contents standard): 1. Acting Etudes 2. Self-analysis, elimination of own stereotypes 3. Developing imagination and fantasy 4. Analysis of plays 5. Fundamentals of perception of space 6. Jazykolamy 7. Articulation exercises	
Recommended literatue: ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978- 80- 89078- 54- 7. KRÁĽ, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978- 80- 7090- 907- 2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80 - 85182- 16- 5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978- 80- 903842- 1- 7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80- 224- 0779- 8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80- 224- 0831- X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978- 80- 7437- 241- 4	

STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80-85455- 47- 1

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 of individual creative activity

Course assessment
Total number of assessed students: 29

A	ABS	B	C	D	E	FX	ODP	Uzn.
48.28	0.0	24.14	13.79	6.9	0.0	6.9	0.0	0.0

Instructor: Mgr. art. Tomáš Krištof

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms30/22	**Course title:** Acting and artistic practice and Spoken expression technique 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: 1	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class (60%) Public presentation of term papers. (40%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know world and Slovak musical works - know how to use assimilation, work with intonation and pause - understand the meaning of the text - be able to link speech expression with acting	
Brief outline of course (contents standard): 1. Monológy 2. Vytvorenie vlastnej dramatickej situácie s existujúcim dramatickým textom 3. Rozvíjanie predstavivosti a fantázie 4. Analýza muzikálov 5. Reč Ľ. Štúra na Uhorskom smene	
Recommended literatue: ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978- 80- 89078- 54- 7. KRÁĽ, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978- 80- 7090- 907- 2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80 - 85182- 16- 5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978- 80- 903842- 1- 7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80- 224- 0779- 8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80- 224- 0831- X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978- 80- 7437- 241- 4 STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80- 85455- 47- 1	

Language of instruction:
Slovan

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
4 hours of individual creative activity

Course assessment
Total number of assessed students: 26

A	ABS	B	C	D	E	FX	ODP	Uzn.
34.62	0.0	30.77	26.92	3.85	3.85	0.0	0.0	0.0

Instructor: Mgr. art. Tomáš Krištof

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms31/22	**Course title:** Acting and artistic practice and Spoken expression technique 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: 1	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class (60%) Public presentation of term papers. (40%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the acting technique of K.S.Stanislavsky - know how to work with a partner, react to different impulses - understand the basic principles of acting with a partner - be able to search for and use various internal means of acting expression	
Brief outline of course (contents standard): 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	
Recommended literatue: ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978- 80- 89078- 54- 7. KRÁĽ, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978- 80- 7090- 907- 2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80 - 85182- 16- 5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978- 80- 903842- 1- 7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80- 224- 0779- 8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80- 224- 0831- X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978- 80- 7437- 241- 4 STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80- 85455- 47- 1	
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 of individual creative activity

Course assessment
Total number of assessed students: 19

A	ABS	B	C	D	E	FX	ODP	Uzn.
21.05	0.0	42.11	21.05	0.0	0.0	0.0	15.79	0.0

Instructor: Mgr. art. Tomáš Krištof

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms32/22	**Course title:** Acting and artistic practice and Spoken expression technique 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: 1	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class (60%) Public presentation of term papers. (40%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the works of CDA - be able to use stylization and improvisation in the creation of an actor's character - understand a verse text - be able to find and use various external means of acting expression	
Brief outline of course (contents standard): 1. Dialogues from CDA 2. Improvisation 3. Partner creative work 4. Developing imagination, fantasy and empathy 5. Working with verse - monologues from the works of W. Shakespeare	
Recommended literatue: ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978- 80- 89078- 54- 7. KRÁĽ, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978- 80- 7090- 907- 2. ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80 - 85182- 16- 5 DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978- 80- 903842- 1- 7 MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80- 224- 0779- 8 MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80- 224- 0831- X ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978- 80- 7437- 241- 4 STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80- 85455- 47- 1	

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 of individual creative activity

Course assessment
Total number of assessed students: 19

A	ABS	B	C	D	E	FX	ODP	Uzn.
36.84	0.0	36.84	5.26	10.53	0.0	0.0	10.53	0.0

Instructor: Mgr. art. Tomáš Krištof

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms33/22	**Course title:** Acting and artistic practice and Spoken expression technique 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: 1

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Public presentation of term paper. 40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know contemporary drama
- be able to link the acquired knowledge in the creation of an actor's character
- understand the process of creating a theatre production
- be able to adapt to collective creation

Brief outline of course (contents standard):
1. Reading rehearsals of a play by a contemporary author
2. Collective creation

Recommended literatue:
ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978- 80- 89078- 54- 7.
KRÁĽ, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978- 80- 7090- 907- 2.
ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80 - 85182- 16- 5
DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978- 80- 903842- 1- 7
MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80- 224- 0779- 8
MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80- 224- 0831- X
ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978- 80- 7437- 241- 4
STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80- 85455- 47- 1

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: 12

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. Tomáš Krištof

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms34/22	**Course title:** Acting and artistic practice and Spoken expression technique 6

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: 1

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Public presentation of term papers. (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know contemporary drama
- be able to link the acquired knowledge in the creation of an actor's character
- understand the process of creating a theatre production
- be able to adapt to collective creation

Brief outline of course (contents standard):
1. Creating a theatre production by a contemporary playwright
2. Collective creation

Recommended literatue:
ZÁBORSKÁ, Alexandra. 2009. Technika reči 2. Banská Bystrica: Akadémia umení. ISBN 978- 80- 89078- 54- 7.
KRÁĽ, Ábel. 2009. Pravidlá slovenskej výslovnosti. Martin: Matica slovenská. ISBN 978- 80- 7090- 907- 2.
ZÁBORSKÝ, Viliam. 1991. Výslovnosť a prednes. Bratislava: Vysoká škola Múzických umení. ISBN 80 - 85182- 16- 5
DONNELLAN, Declan. 2007. Herec a jeho cíl. Praha: Brkola s.r.o.. ISBN 978- 80- 903842- 1- 7
MISTRÍK, Miloš. 2003. Herecké techniky 20.storočia. Bratislava: Veda. ISBN 80- 224- 0779- 8
MISTRÍK, Miloš. 2005. Kapitoly o hereckom umení. Bratislava: Veda. ISBN 80- 224- 0831- X
ČECHOV, Michail. 2017. Hercova cesta, O herecké technice. Praha: KANT. ISBN 978- 80- 7437- 241- 4
STANISLAVSKIJ, Konstantin.S. 1997. O hercovej práci. Bratislava: Tália - press. ISBN 80- 85455- 47- 1

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: 12

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. Tomáš Krištof

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi82/22	**Course title:** Actor Production 1
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: - Active participation in seminars (50%) - Presentation of acting skills from studied material (30%) - Record artistic outputs in IDM AU BB (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the expressive means of acting in general - know how to use them, use stage language in spoken speech, move in the stage space - understand the psychology of the created character and its inner development - be able to present the acquired knowledge and skills in a year-long project - able to comprehensively handle the creation and internalisation of a character in a theatrical performance of a singing character (opera, operetta, musical)	
Brief outline of course (contents standard): - the basics of stage speech, intelligibility and audibility in spoken speech, the timing of speech in relation to stage movement - the basic elements of physical action include concentration exercises, rhythmicity of gait, timing of gesture and their interconnection - the aim of the exercises is to create muscle memory, which is indispensable in the creation of a vocal figure	
Recommended literatue: Herecké a vokálne etudy z oblasti a materiálu operetného a operného žánru. MARTINEC, Václav.2003. Herecké techniky a zdroje herecké tvorby. Pražská scéna 2003. ISBN 8086102386 STANISLAVSKIJ, Konstantin Sergejevič. 1997. O hereckej práci. TÁLIA - press, Bratislava 1997. ISBN 80- 85455- 47- 1 STANISLAVSKIJ, Konstantin Sergejevič. 1981. Môj život v umení. Smena, Bratislava 1981. ISBN 270001000099376	
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: 31

A	ABS	B	C	D	E	FX	ODP	Uzn.
6.45	0.0	35.48	29.03	16.13	9.68	0.0	0.0	3.23

Instructor: Mgr. art. Tomáš Krištof

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi83/22	**Course title:** Actor Production 2
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: - Active participation in seminars (50%) - Presentation of acting skills from studied material (10%) - Record artistic outputs in IDM AU BB (20%) - Annual performance in the form of a fragment or act of a play (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the expressive means of acting in general - know how to use them, use stage language in spoken speech, move in the stage space - understand the psychology of the created character and its inner development - be able to present the acquired knowledge and skills in a year-long project - able to comprehensively handle the creation and internalisation of a character in a theatrical performance of a singing character (opera, operetta, musical)	
Brief outline of course (contents standard): - the basics of stage speech, intelligibility and audibility in spoken speech, the timing of speech in relation to stage movement - the basic elements of physical action include concentration exercises, rhythmicity of gait, timing of gesture and their interconnection - the aim of the exercises is to create muscle memory, which is indispensable in the creation of a vocal figure	
Recommended literatue: Herecké a vokálne etudy z oblasti a materiálu operetného a operného žánru. MARTINEC, Václav.2003. Herecké techniky a zdroje herecké tvorby. Pražská scéna 2003. ISBN 8086102386 STANISLAVSKIJ, Konstantin Sergejevič. 1997. O hereckej práci. TÁLIA - press, Bratislava 1997. ISBN 80- 85455- 47- 1 STANISLAVSKIJ, Konstantin Sergejevič. 1981. Môj život v umení. Smena, Bratislava 1981. ISBN 270001000099376	
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: 29

A	ABS	B	C	D	E	FX	ODP	Uzn.
31.03	0.0	41.38	17.24	3.45	0.0	3.45	0.0	3.45

Instructor: Mgr. art. Tomáš Krištof

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn325/23	**Course title:** Alto trombone 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.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) - Performing 2 pieces from the Classical, Romantic or 20th century periods(10%) - Passing an examination before a committee(20%) - Presentation of the program at a concert(10%) - Recording artistic performances in IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the terminology and key repertoire from the Classical, Romantic and first half of the 20th century, as well as the principles of their interpretation - be able to distinguish the interpretative specifics of the stylistic periods studied so far - understand the basic differences between the various generations of composers and national schools - be able to work independently on the preparation and study of repertoire and its concert performance - able to apply style specifics to their own interpretation, in the field of tone quality, agogics and tectonics of a musical work able to analytically evaluate the chosen work, its form and creatively approach the musical material	
Brief outline of course (contents standard): Concert compositions of appropriate difficulty : G.B. Pergolesi, Anonimus, J.G. Albrechtsberger Etudes of appropriate difficulty: M. Bordogni, C. Kopprasch, J. Gasparovich, Work on correct posture and instrument holding. Involvement of the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and phrase construction, principles of creating agogic movement. Listening to music and the development of the ability to judge and critically perceive a piece of music.	

Recommended literatue:
Odporúčaná literatúra: (súkromný archív pedagóga)
PERGOLESI, Giovanni Battista. : Sinfonia for trombone and piano, Wimbledon Music Inc.California 90067,
ANONIMUS : Sonáta pre altovú pozaunu,(rev.Klučar.) Supraphon, Praha, 1984
ALBRECHTSBERGER Johann Georg : Concerto for altposaune and orchestra, EMB Budapest,1968,
Etudy:
BORDOGNI, Rochut. : Belcanto studies, International Music Company, New York City,
GAŠPAROVIČ Jozef : Altová pozauna,Bratislava, 2000

Language of instruction:
Slovak

Notes:
The student's total workload is hours per semester (1 credit/30 hours of work).
13 hours contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 1

ABS	NEABS
100.0	0.0

Instructor: Mgr. art. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn326/23	**Course title:** Alto trombone 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.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) - Performing 2 pieces from different style periods(10%) - Passing an exam in front of a committee(20%) - Presentation of the program at a concert(10%) - Recording artistic performances in IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the terminology and key repertoire for trombone from the Baroque period to the 20th century principles of their interpretation - know the basic modern techniques and their application in 20th century music - be able to distinguish the specifics of the interpretation of the stylistic periods studied so far with regard to 20th century music - understand the basic differences between the various generations of composers, national schools and compositional movements - be able to work independently on the preparation and study of repertoire and its concert performance - be able to apply stylistic specificities to their own interpretation - able to work with tempo and phrase agogy, - able to analytically evaluate the chosen work, its form and creatively approach the musical material	
Brief outline of course (contents standard): Concert compositions of appropriate difficulty : G.B. Pergolesi, Anonimus, J.G. Albrechtsberger Etudes of appropriate difficulty: M. Bordogni, C. Kopprasch, J. Gasparovich, Work on correct posture and instrument holding. Involvement of the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and phrase construction. Modern techniques and their application to the interpretation of 20th century music	

Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:
PERGOLESSI, Giovanni Battista : Sinfonia for trombone and piano, Wimbledon Music Inc.California 90067, ANONIMUS : Sonáta pre altovú pozaunu,(rev.Klučar.) Supraphon, Praha, 1984
ALBRECHTSBERGER Johann Georg : Concerto for altposaune and orchestra, EMB Budapest,1968,
Etudy:
BORDOGNI, Rochut. : Belcanto studies, International Music Company, New York City,
GAŠPAROVIČ Jozef : Altová pozauna,Bratislava, 2000,
KOPPRASCH, Georg : VEB Friedrich Hofmeister, Musikverlag, Leipzig

Language of instruction:
Slovak

Notes:
he student's total workload is hours per semester (1 credit/30 hours of work).
13 hours contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 1

ABS	NEABS
100.0	0.0

Instructor: Mgr. art. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko47/26	**Course title:** Basics 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: 5.

Degree of study: I.

Prerequisities :

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 basic principles of creating a musical work, working with the motif and other basic elements of a musical work,
- be able to compose a short composition in small song forms or in small song forms.
- Understand the principles of working with musical material in the context of the tectonics of the work and harmonization,
- be able to harmonise a melody and create a simple accompaniment .

Brief outline of course (contents standard):
- Basic expressive and structural elements of a musical work
- Motive, theme and basic compositional work with them
- Analysis of the construction of melodic structure
- Basic form types
- Small song forms - composing examples
- Analysis of selected works (listening)

Recommended literatue:
Odporúčaná literatúra:
BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224
KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. (archív pedagóga)
JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82
SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava.
ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334

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: 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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko48/26	**Course title:** Basics 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: 6.

Degree of study: I.

Prerequisities :

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 basic principles of creating a musical work, working with the motif and other basic elements of a musical work,
- be able to compose a short composition in small song forms or in small song forms.
- Understand the principles of working with musical material in the context of the tectonics of the work and harmonization,
- be able to harmonise a melody and create a simple accompaniment .

Brief outline of course (contents standard):
- definition of basic compositional procedures when working with musical material
- in composition, compose a 3-voice piece for mixed/female/children's choir
- in instrumentation, arrange a piece from a piano lift for different casts

Recommended literatue:
BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224
EMMERT, František. 2001. Poznámky k instrumentaci I, II.. JAMU Brno. ISBN: 80-85429-54-3.
KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. (archív pedagóga)
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
SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava.
ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334
ZOUHAR, Tomáš. 2001. Nahráváme a upravujeme hudbu na počítači. Computer Press, Praha. ISBN: 80-7226-579-2.

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: 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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko50/22	**Course title:** Basics of composition and melody harmonization 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.

Prerequisities :

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 basic principles of creating a musical work, working with the motif and other basic elements of a musical work,
- be able to compose a short composition in small song forms or in small song forms.
- Understand the principles of working with musical material in the context of the tectonics of the work and harmonization,
- be able to harmonise a melody and create a simple accompaniment .

Brief outline of course (contents standard):
Brief outline of the course:
- Basic expressive and structural elements of a musical work
- Motive, theme and basic compositional work with them
- Analysis of the construction of melodic structure
- Basic form types
- Small song forms - composing examples
- Analysis of selected works (listening)

Recommended literatue:
BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224
KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. (archív pedagóga)
JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82
SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava.
ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334

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
5 hours self-study
12 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 65

A	ABS	B	C	D	E	FX	ODP	Uzn.
69.23	0.0	18.46	6.15	1.54	1.54	3.08	0.0	0.0

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko51/22	**Course title:** Basics of composition and melody harmonization 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.

Prerequisities :

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 basic principles of creating a musical work, working with the motif and other basic elements of a musical work,
- be able to compose a short composition in small song forms or in small song forms.
- Understand the principles of working with musical material in the context of the tectonics of the work and harmonization,
- be able to harmonise a melody and create a simple accompaniment .

Brief outline of course (contents standard):
- Modal and tonal harmonic relations
- Harmonisation of melody using modal techniques
- Harmonization of melody using tonal procedures (major, minor chords)
- Analysis of selected works (listening)

Recommended literatue:
BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224
EMMERT, František. 2001. Poznámky k instrumentaci I, II.. JAMU Brno. ISBN: 80-85429-54-3.
KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5.
(archív pedagóga)
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
SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava.
ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334

ZOUHAR, Tomáš. 2001. Nahráváme a upravujeme hudbu na počítači. Computer Press, Praha. ISBN: 80-7226-579-2.

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
5 hours self-study
12 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 66

A	ABS	B	C	D	E	FX	ODP	Uzn.
63.64	0.0	15.15	12.12	3.03	1.52	3.03	0.0	1.52

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn303/22	**Course title:** Brass Quintet 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.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of repertoire (20%)
- Public presentation of rehearsed compositions (20%)
- Recording artistic outputs in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be prepared for future performance in smaller or larger musical ensembles
- understand the principles of musical collaboration between players of different brass instruments
- understand the issues of working to improve musical ideas, phrase tectonics and phrase construction
- be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied

Brief outline of course (contents standard):
1.Acquisition of basic methodological procedures of chamber playing
2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble
3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, ways of their solution
4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba

Recommended literatue:
Súkromný archív pedagóga:
RENWICK, Wilke. 1977. J.S. Bach Six Chorales for Brass Quintet Denver:Tromba Publications
PILSS, Karl. 2018. Scherzo for Brass Quintet Victoria:QPRESS Music Publishing
SCOTT, Wayne.1998. A Carmen Suite for Brass Quintet Denver:Tromba Publications

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
5 hours self-study
12 hours individual creative activity

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: Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn304/22	**Course title:** Brass Quintet 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.	
Prerequisities :	
Course completion conditions: - Active participation in class(40%) - Rehearsal of repertoire (20%) - Public presentation of rehearsed compositions (20%) - Recording artistic outputs in IDM AU BB (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be prepared for future performance in smaller or larger musical ensembles - understand the principles of musical collaboration between players of different brass instruments - understand the issues of working to improve musical ideas, phrase tectonics and phrase construction - be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied	
Brief outline of course (contents standard): 1.Acquisition of basic methodological procedures of chamber playing 2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble 3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution 4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba	
Recommended literatue: Súkromný archív pedagóga: RENWICK, Wilke. 1977. J.S. Bach Six Chorales for Brass Quintet Denver:Tromba Publications PILSS, Karl. 2018. Scherzo for Brass Quintet Victoria:QPRESS Music Publishing SCOTT, Wayne.1998. A Carmen Suite for Brass Quintet Denver:Tromba Publications	
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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 4

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn305/22	**Course title:** Brass Quintet 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.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of repertoire(20%)
- Public presentation of rehearsed compositions (20%)
- Recording artistic outputs in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be prepared for future performance in smaller or larger musical ensembles
- understand the principles of musical collaboration between players of different instruments
- be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied
- able to work systematically on improving musical ideas, phrase tectonics and their construction

Brief outline of course (contents standard):
1.Acquisition of basic methodological procedures of chamber playing
2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble
3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution
4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba

Recommended literatue:
Súkromný archív pedagóga:
EWALD, Victor. 2020. Quintet No.1, Op.5 Victoria:qPRESS Music Publishing
SCHEIDT, Samuel. 1980. Brass Quintets II, Budapešť: Editio Musica
PERRIN, Jean. 1980. Quintette pour cuivres. Sion: Editions Bim & The Brass Press

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

5 hours self-study
12 hours individual creative activity

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. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn306/22	**Course title:** Brass Quintet 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.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of repertoire(20%)
- Public presentation of rehearsed compositions (20%)
- Recording artistic outputs in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be prepared for future performance in smaller or larger musical ensembles
- understand the principles of musical collaboration between players of different instruments
- be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied

Brief outline of course (contents standard):
1.Acquisition of basic methodological procedures of chamber playing
2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble
3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution
4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba

Recommended literatue:
Súkromný archív pedagóga:
EWALD, Victor. 2020. Quintet No.1, Op.5 Victoria:qPRESS Music Publishing
SCHEIDT, Samuel. 1980. Brass Quintets II, Budapešť: Editio Musica
PERRIN, Jean. 1980. Quintette pour cuivres. Sion: Editions Bim & The Brass Press

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
5 hours self-study

12 hours individual creative activity

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. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn307/22	**Course title:** Brass Quintet 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.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of repertoire(20%)
- Public presentation of rehearsed compositions (20%)
- Recording artistic outputs in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be prepared for future performance in smaller or larger musical ensembles
- understand the principles of musical collaboration between players of different instruments
- be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied

Brief outline of course (contents standard):
1.Acquisition of basic methodological procedures of chamber playing
2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble
3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution
4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba

Recommended literatue:
Súkromný archív pedagóga:
EWALD, Victor. 2020. Quintet No.2, Op.6, Victoria:qPRESS Music Publishing
BACH, Sebastian Johann. 1995. Prelude and Fugue VIII, Sion: Editions Bim & The Brass Press
KNUDSVIG, Peter. 1993. G.F. Haendel:Baroque Suite for Brass Quintet, Sion: Editions Bim & The Brass Press

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

5 hours self-study
12 hours individual creative activity

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: Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn308/22	**Course title:** Brass Quintet 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.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of repertoire(20%)
- Public presentation of rehearsed compositions (20%)
- Recording artistic outputs in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be prepared for future performance in smaller or larger musical ensembles
- understand the principles of musical collaboration between players of different instruments
- be able to improve in instrumental interplay, cultivate a sense of balance in sound, form and content of the works studied

Brief outline of course (contents standard):
1.Acquisition of basic methodological procedures of chamber playing
2.Acquiring the principles of systematic and creative cooperation of performers in a chamber ensemble
3.Selection of repertoire, analysis of compositions, basic problems of interpretation and interplay in a chamber ensemble, methods of their solution
4.Practical study of selected compositions for brass quintet - 2 trumpets, trombone, horn and tuba

Recommended literatue:
Súkromný archív pedagóga:
EWALD, Victor. 2020. Quintet No.2, Op.6, Victoria:qPRESS Music Publishing
BACH, Sebastian Johann. 1995. Prelude and Fugue VIII, Sion: Editions Bim & The Brass Press
KNUDSVIG, Peter. 1993. G.F. Haendel:Baroque Suite for Brass Quintet, Sion: Editions Bim & The Brass Press

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

5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/I. Dz 75/26	**Course title:** Canzona - representative choir 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., 3., 5.

Degree of study: I.

Prerequisities :

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%)

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):
Total student workload by credit is .30 hours per semester (1K / 30 hours of work).
13 hours contact instruction
17 hours individual creative activity

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:

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. Adam Sedlický, ArtD.

Last changed: 11.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/I. DZ 76/26	**Course title:** Canzona - representative choir 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., 4., 6.	
Degree of study: I.	
Prerequisities :	
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): Canzona neosolium will be the representative choral ensemble of FMU AU, primarily intended for public performances, concerts, festivals and competitions in Slovakia and abroad.	
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: Total student workload by credit is .30 hours per semester (1K / 30 hours of work). 13 hours contact instruction 17 hours individual creative activity	

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. Adam Sedlický, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/I. Dz 77/26	**Course title:** Canzona - representative choir 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., 5.	
Degree of study: I.	
Prerequisities :	
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): Canzona neosolium will be the representative choral ensemble of FMU AU, primarily intended for public performances, concerts, festivals and competitions in Slovakia and abroad.	
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: Total student workload by credit is .30 hours per semester (1K / 30 hours of work). 13 hours contact instruction 17 hours individual creative activity	

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. Adam Sedlický, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/I. Dz 78/26	**Course title:** Canzona - representative choir 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., 6.	
Degree of study: I.	
Prerequisities :	
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): Canzona neosolium will be the representative choral ensemble of FMU AU, primarily intended for public performances, concerts, festivals and competitions in Slovakia and abroad.	
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.	
Language of instruction: Slovak	
Notes: Total student workload by credit is .30 hours per semester (1K / 30 hours of work). 13 hours contact instruction 17 hours individual creative activity	

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. Adam Sedlický, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/I. Dz 79/26	**Course title:** Canzona - representative choir 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: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
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 in the choir without any problems - 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): Canzona neosolium will be the representative choral ensemble of FMU AU, primarily intended for public performances, concerts, festivals and competitions in Slovakia and abroad.	
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: Total student workload by credit is .30 hours per semester (1K / 30 hours of work). 13 hours contact instruction 17 hours individual creative activity	

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. Adam Sedlický, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/I. Dz 80/26	**Course title:** Canzona - representative choir 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: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
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 in the choir without any problems - 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): Canzona neosolium will be the representative choral ensemble of FMU AU, primarily intended for public performances, concerts, festivals and competitions in Slovakia and abroad.	
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: Total student workload by credit is .30 hours per semester (1K / 30 hours of work). 13 hours contact instruction 17 hours individual creative activity	

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. Adam Sedlický, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn10/26	**Course title:** Chamber Music Seminar - Accordion, Piano 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.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), project or term paper (20%), passive participation in chamber concerts/performances (10%), active participation in chamber concerts/performances (10%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: understand the origins and evolution of chamber music involving keyboard instruments; identify and apply the specific characteristics of chamber music with keyboard instruments; understand standard instrumental ensembles and their sonic capabilities within this genre during the Renaissance and Baroque periods; outline performance criteria for Renaissance and Baroque chamber music involving keyboard instruments; and analyze the quality of a performance of chamber music involving keyboard instruments, either verbally or in writing.

Brief outline of course (contents standard):
The emergence of keyboard chamber music
The development of keyboard chamber music during the Renaissance and Baroque periods
Perception of a chamber music work
Project assignments based on the lecture topics
Seminar papers based on the lecture topics

Recommended literatue:
HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press.
JACOMUCCI, Claudio: Modern accordion perspectives. 2013. Grafica Metelliana spa cava de Tirreni. (SA)

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of contact teaching
5 hours of independent study
12 hours of individual creative activity

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. Eva Varhaníková, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn11/26	**Course title:** Chamber Music Seminar - Accordion, Piano 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.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), project or term paper (20%), passive participation in chamber concerts/performances (10%), active participation in chamber concerts/performances (10%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: understand the origins and evolution of chamber music involving keyboard instruments; identify and apply the specific characteristics of chamber music with keyboard instruments; understand standard instrumental ensembles and their sonic capabilities within this genre during the Classical period; outline performance criteria for chamber music with keyboard instruments from the Classical period; and analyze the quality of a performance of chamber music with keyboard instruments through verbal or written commentary.

Brief outline of course (contents standard):
Origins of keyboard chamber music
Evolution of keyboard chamber music during the Classical period
Perception of chamber music works
Project assignments based on lecture topics
Seminar papers based on lecture topics

Recommended literatue:
HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press.
JACOMUCCI, Claudio: Modern accordion perspectives. 2013. Grafica Metelliana spa cava de Tirreni. (SA)

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of contact teaching
5 hours of independent study
12 hours of individual creative activity

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. Eva Varhaníková, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn12/26	**Course title:** Chamber Music Seminar - Accordion, Piano 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.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), project or term paper (20%), passive participation in chamber concerts/performances (10%), active participation in chamber concerts/performances (10%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: understand the origins and evolution of chamber music involving keyboard instruments; identify and apply the specific characteristics of chamber music with keyboard instruments; understand standard instrumental ensembles and their sonic capabilities within this genre during the first half of the 19th century; outline performance criteria for chamber music with keyboard instruments from the first half of the 19th century; and analyze the quality of a performance of chamber music with keyboard instruments through verbal or written commentary.

Brief outline of course (contents standard):
The Origins of Chamber Music for Keyboard Instruments
The Development of Chamber Music for Keyboard Instruments in the First Half of the 19th Century
The Perception of Chamber Music Works
Project Assignments Related to the Topics Covered in Lectures
Seminar Papers Related to the Topics Covered in Lectures

Recommended literatue:
HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press.
JACOMUCCI, Claudio: Modern accordion perspectives. 2013. Grafica Metelliana spa cava de Tirreni. (SA)

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of classroom instruction
22 hours of self-study
25 hours of individual creative work

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. Eva Varhaníková, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn13/26	**Course title:** Chamber Music Seminar - Accordion, Piano 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.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), project or term paper (20%), passive participation in chamber concerts/performances (10%), active participation in chamber concerts/performances (10%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: understand the origins and evolution of chamber music involving keyboard instruments; identify and apply the specific characteristics of chamber music with keyboard instruments; understand standard instrumental ensembles and their sonic capabilities within this genre during the second half of the 19th century; outline the performance criteria for chamber music with keyboard instruments from the second half of the 19th century; and analyze the quality of a performance of chamber music with keyboard instruments through verbal or written commentary.

Brief outline of course (contents standard):
The emergence of chamber music involving keyboard instruments
The development of chamber music involving keyboard instruments in the second half of the 19th century
The perception of a chamber music work
Project assignments based on the lecture topics
Seminar papers based on the lecture topics

Recommended literatue:
HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press.
JACOMUCCI, Claudio: Modern accordion perspectives. 2013. Grafica Metelliana spa cava de Tirreni. (SA)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of contact teaching
22 hours of independent study

25 hours of individual creative activity

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. Eva Varhaníková, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn14/26	**Course title:** Chamber Music Seminar - Accordion, Piano 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.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), project or term paper (20%), passive participation in chamber concerts/performances (10%), active participation in chamber concerts/performances (10%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: understand the origins and evolution of chamber music involving keyboard instruments; identify and apply the specific characteristics of chamber music with keyboard instruments; understand standard instrumental ensembles and their sonic capabilities within this genre during the first half of the 20th century; outline performance criteria for chamber music with keyboard instruments from the first half of the 20th century; and analyze the quality of a performance of chamber music with keyboard instruments through verbal or written commentary.

Brief outline of course (contents standard):
The emergence of keyboard chamber music
The development of keyboard chamber music in the first half of the 20th century
Perception of a chamber music work
Project assignments based on the lecture topics
Seminar papers based on the lecture topics

Recommended literatue:
HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press.
JACOMUCCI, Claudio: Modern accordion perspectives. 2013. Grafica Metelliana spa cava de Tirreni. (SA)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of contact teaching
22 hours of independent study
25 hours of individual creative activity

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. Eva Varhaníková, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn15/26	**Course title:** Chamber Music Seminar - Accordion, Piano 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.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), project or term paper (20%), passive participation in chamber concerts/performances (10%), active participation in chamber concerts/performances (10%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: understand the origins and early development of chamber music involving keyboard instruments; identify and apply the specific characteristics of chamber music with keyboard instruments; understand standard instrumental ensembles and their sonic capabilities in this genre from the second half of the 20th century to the present; outline performance criteria for chamber music with keyboard instruments from the second half of the 20th century to the present; and analyze the quality of a performance of chamber music with keyboard instruments, either verbally or in writing.

Brief outline of course (contents standard):
The origins of keyboard chamber music
The evolution of keyboard chamber music from the second half of the 20th century to the present
Perception of a chamber music work
Project assignments based on the lecture topics
Seminar papers based on the lecture topics

Recommended literatue:
HINSON Maurice, ROBERTS Wesley. 2006. The Piano in Chamber Ensemble: An Annotated Guide, Indiana University Press.
JACOMUCCI, Claudio: Modern accordion perspectives. 2013. Grafica Metelliana spa cava de Tirreni. (SA)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of contact teaching
22 hours of independent study
25 hours of individual creative activity

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. Eva Varhaníková, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Vi/ I.Vi1/24	**Course title:** Chamber Singing 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: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class 50% - Attending a public concert 40% - Recorded artistic performances in IDM AU BB 10%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology of chamber singing interpretation, - understand the interpretation problems and specifics of selected works of earlier stylistic periods; - be able to work independently in the study of chamber repertoire;	
Brief outline of course (contents standard): Focusing on the interpretation of vocal chamber works from the Renaissance period onwards. Gain practice in vocal ensembles, respecting stylistic performance requirements. To become familiar with the historical development of chamber vocal works.	
Recommended literatue: Selected works by composers from the Renaissance to Romanticism. Gesualdo, Carlo: Dolcissima mia vita (1611); Editio Peters, CN EP4363 Monteverdi, Claudio: Ave Maria; Anton G, ANTON 307-85 Saint-Saëns, Camille: Weihnachtsoratorium; Bärenreiter Urtext, ISMN 9790006566143 Dvořák, Antonín: Moravian Double Songs; Bärenreiter, ISMN: 9790260103016 Other sources: archive of FMU AU, private archive of the teacher, www.imslp.org	
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 5 hours self-study 12 hours individual creative activity	

Course assessment
Total number of assessed students: 10

A	ABS	B	C	D	E	FX	ODP	Uzn.
60.0	0.0	30.0	0.0	0.0	10.0	0.0	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi2/24	**Course title:** Chamber Singing 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: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class 50% - Attending a public concert 40% - Recorded artistic performances in IDM AU BB 10%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology of chamber singing interpretation, - understand the interpretation problems and specifics of selected works of earlier stylistic periods; - be able to work independently in the study of chamber repertoire;	
Brief outline of course (contents standard): Focusing on the interpretation of vocal chamber works from the Renaissance period onwards. Gain practice in vocal ensembles, respecting stylistic performance requirements. To become familiar with the historical development of chamber vocal works.	
Recommended literatue: Selected works by composers from the Renaissance to Romanticism. Gesualdo, Carlo: Dolcissima mia vita (1611); Editio Peters, CN EP4363 Monteverdi, Claudio: Ave Maria; Anton G, ANTON 307-85 Saint-Saëns, Camille: Weihnachtsoratorium; Bärenreiter Urtext, ISMN 9790006566143 Dvořák, Antonín: Moravian Double Songs; Bärenreiter, ISMN: 9790260103016 Other sources: archive of FMU AU, private archive of the teacher, www.imslp.org	
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 5 hours self-study 12 hours individual creative activity	

Course assessment
Total number of assessed students: 17

A	ABS	B	C	D	E	FX	ODP	Uzn.
64.71	0.0	17.65	0.0	11.76	5.88	0.0	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi3/24	**Course title:** Chamber Singing 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: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Attending a public concert 40%
- Recording artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology of chamber singing interpretation, chamber works of earlier stylistic periods
- understand the interpretative problems and specifics of interpretation of selected works of older stylistic periods;
- be able to work independently in the study of chamber repertoire;
- capable of independent technical and performance work in the preparation of the studied work;
- Able to navigate the sound of vocal ensembles,
- Able to work together in an ensemble to find and create a stylistic artistic result

Brief outline of course (contents standard):
Focus on the interpretation of chamber works of vocal literature from the Renaissance period onwards, Gain practice in vocal ensembles, respecting stylistic performance requirements. To become familiar with the historical development of chamber vocal works

Recommended literatue:
Buxtehude, Dietrich: Alleluja (BuxWV 15.); Bärenreiter, EAN: 9790006431335
Mozart, Wolfgang Amadeus: Ave verum; Breitkopf und Härtel, ISMN:9790004331408
Saint-Saëns, Camille: Weihnachtsoratorium; Bärenreiter Urtext, ISMN 9790006566143
Dvořák, Antonín: Moravské dvojzpěvy; Bärenreiter, ISMN: 9790260103016
Schneider-Trnavský, Mikuláš: Slzy a úsmevy; Zo srdca;
Ďalšie zdroje: archív FMU AU, súkromný archív pedagóga, www.imslp.org

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
15 hours self-study
32 hours individual creative activity

Course assessment
Total number of assessed students: 11

A	ABS	B	C	D	E	FX	ODP	Uzn.
45.45	0.0	9.09	36.36	0.0	9.09	0.0	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi4/24	**Course title:** Chamber Singing 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: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class 50% - Attending a public concert 40% - Recording artistic performances in IDM AU BB 10%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the terminology and overview of the development of the art of chamber singing, chamber ensemble; - gain an overview and be able to navigate in the basic literature of chamber works for singing; - understand the interpretative differences and specifics of works from different stylistic periods; - be able to work independently in the study of selected chamber works; - capable of independent technical and performance work in the preparation of the studied work; - Able to navigate the sound of a chamber ensemble	
Brief outline of course (contents standard): Focusing on the interpretation of chamber works of vocal literature of different stylistic periods. Gain practice in chamber vocal ensembles, respecting stylistic performance requirements. To become familiar with the historical development of the creation of chamber vocal works.	
Recommended literatue: Saint-Saëns, Camille: Weihnachtsoratorium; Bärenreiter Urtext, ISMN 9790006566143 Dvořák, Antonín: Moravské dvojzpěvy; Bärenreiter, ISMN: 9790260103016 Händel, Georg Friedrich: Nine German Arias; Ed. Breitkopf und Härtel, ISBN 979-0-004-18153-9 Čajkovskij, Peter, Iljič: 6 Duette, op. 46; vyd. Forberg, i.n. FORBERG 94054 Schubert, Franz: Lieder; Editio Peters, Leipzig, ISBN-13¶: ſ979-0014000745 Mozart, Wolfgang Amadeus: Missa c mol, KV 427; Editio Peters, ISMN M-014-07042-7 Pergolesi, Giovanni Baptista: Stabat Mater; Breitkopf und Härtel Leipzig 1981, Nr, 472-155/ C600/81 Ďalšie zdroje: archív FMU AU, archív pedagóga, www.imslp.org	
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
15 hours self-study
32 hours individual creative activity

Course assessment
Total number of assessed students: 11

A	ABS	B	C	D	E	FX	ODP	Uzn.
63.64	0.0	9.09	0.0	18.18	9.09	0.0	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz49/26	**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: 2	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisities :	
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: 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. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz50/26	**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: 2	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisities :	
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: 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. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz51/26	**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: 2	
Recommended semester of study: 3., 5.	
Degree of study: I.	
Prerequisities :	
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: 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. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz52/26	**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: 2	
Recommended semester of study: 4., 6.	
Degree of study: I.	
Prerequisities :	
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: 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. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn16/26	**Course title:** Chamber 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: 1.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), preparation and performance of chamber works lasting at least 10 minutes (40%), concert performance (20%), and passing the examination.	
Educational outcomes (performance standard): Upon successful completion of the course of study, the student will be able to: practically prepare and perform selected chamber works; understand the fundamental criteria for interpreting chamber music; recognize the stylistic characteristics of works within the context of chamber music performance; understand the basic instrumental specificities and their performance possibilities in chamber music; and convincingly present the formal and substantive qualities of chamber works.	
Brief outline of course (contents standard): Study of selected chamber works—duos, trios, quartets, quintets, etc., primarily from the Baroque and Classical periods; fundamentals of chamber ensemble performance; specific aspects of instrumental interplay in a chamber setting; principles of creative collaboration within a chamber group; performance characteristics of chamber works; and evaluation (including self-evaluation) of the performance.	
Recommended literatue: Scores of chamber works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours of work). 24 hours in-person 24 hours creative work 12 hours independent 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 Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Tomáš Valiček, ArtD., Bc., Mgr. art. Laura Baranišinová, doc. Mgr. Juraj Bartoš, Mgr. art. Martin Panák, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Andrei Simanchuk, Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., M. Mus. Miriam Rodriguez Brüllová, MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, ArtD., doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn17/26	**Course title:** Chamber 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: 2.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), preparation and performance of chamber works lasting at least 10 minutes (40%), concert performance (20%), and passing the examination.	
Educational outcomes (performance standard): Upon successful completion of the course of study, the student will be able to: practically prepare and perform selected chamber works; understand the fundamental criteria for interpreting chamber music; recognize the stylistic characteristics of works within the context of chamber music performance; understand the basic instrumental specificities and their performance possibilities in chamber music; and convincingly present the formal and substantive qualities of chamber works.	
Brief outline of course (contents standard): Study of selected chamber works—duos, trios, quartets, quintets, etc., primarily from the Baroque and Classical periods; fundamentals of chamber ensemble performance; specific aspects of instrumental interplay in a chamber setting; principles of creative collaboration within a chamber group; performance characteristics of chamber works; and evaluation (including self-evaluation) of the performance.	
Recommended literatue: Scores of chamber works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours of work). 24 hours in-person 24 hours creative work 12 hours independent 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 Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Tomáš Valiček, ArtD., Bc., Mgr. art. Laura Baranišinová, doc. Mgr. Juraj Bartoš, Mgr. art. Martin Panák, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Andrei Simanchuk, Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., M. Mus. Miriam Rodriguez Brüllová, MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, ArtD., doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn18/26	**Course title:** Chamber music 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.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), preparation and performance of chamber works lasting at least 10 minutes (40%), concert performance (20%), and passing the examination.

Educational outcomes (performance standard):
Active participation in classes (40%), preparation and performance of chamber works lasting at least 10 minutes (40%), concert performance (20%), and passing the examination.

Brief outline of course (contents standard):
Study of selected chamber works—duos, trios, quartets, quintets, etc., primarily from the Classical and Romantic periods; fundamentals of chamber ensemble performance; specific aspects of instrumental interplay in a chamber setting; principles of creative collaboration within a chamber group; performance characteristics of chamber works; and evaluation (and self-evaluation) of the performance.

Recommended literatue:
Scores of chamber works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours of work).
24 hours in-person
24 hours creative work
12 hours independent 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 Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Tomáš Valiček, ArtD., Bc., Mgr. art. Laura Baranišinová, doc. Mgr. Juraj Bartoš, Mgr. art. Martin Panák, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Andrei Simanchuk, Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., M. Mus. Miriam Rodriguez Brüllová, MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, ArtD., doc. Mgr. art. Pavol Tužinský, ArtD.
Last changed: 05.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn19/26	**Course title:** Chamber music 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), preparation and performance of chamber works lasting at least 10 minutes (40%), concert performance (20%), and passing the examination.	
Educational outcomes (performance standard): Upon successful completion of the course of study, the student will be able to: practically prepare and perform selected chamber works; understand the fundamental criteria for interpreting chamber music; recognize the stylistic characteristics of works within the context of chamber music performance; understand the basic instrumental specificities and their performance possibilities in chamber music; and convincingly present the formal and substantive qualities of chamber works.	
Brief outline of course (contents standard): Study of selected chamber works—duos, trios, quartets, quintets, etc., primarily from the Classical and Romantic periods; fundamentals of chamber ensemble performance; specific aspects of instrumental interplay in a chamber setting; principles of creative collaboration within a chamber group; performance characteristics of chamber works; and evaluation (and self-evaluation) of the performance.	
Recommended literatue: Scores of chamber works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours of work). 24 hours in-person 24 hours creative work 12 hours independent 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 Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Tomáš Valiček, ArtD., Bc., Mgr. art. Laura Baranišinová, doc. Mgr. Juraj Bartoš, Mgr. art. Martin Panák, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Andrei Simanchuk, Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., M. Mus. Miriam Rodriguez Brüllová, MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, ArtD., doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn20/26	**Course title:** Chamber music 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), preparation and performance of chamber works lasting at least 10 minutes (40%), concert performance (20%), and passing the examination.	
Educational outcomes (performance standard): Upon successful completion of the course of study, the student will be able to: practically prepare and perform selected chamber works; understand the fundamental criteria for interpreting chamber music; recognize the stylistic characteristics of works within the context of chamber music performance; understand the basic instrumental specificities and their performance possibilities in chamber music; and convincingly present the formal and substantive qualities of chamber works.	
Brief outline of course (contents standard): Study of selected chamber works—duos, trios, quartets, quintets, etc., primarily from the Romantic era and the 20th/21st centuries; fundamentals of chamber ensemble performance; specific aspects of instrumental interplay in a chamber setting; principles of creative collaboration within a chamber group; performance characteristics of chamber works; and evaluation (including self-evaluation) of the performance.	
Recommended literatue: Scores of chamber works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours of work). 24 hours in-person 24 hours creative work 12 hours independent 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 Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Tomáš Valiček, ArtD., Bc., Mgr. art. Laura Baranišinová, doc. Mgr. Juraj Bartoš, Mgr. art. Martin Panák, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Andrei Simanchuk, Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., M. Mus. Miriam Rodriguez Brüllová, MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, ArtD., doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn21/26	**Course title:** Chamber music 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), preparation and performance of chamber works lasting at least 10 minutes (40%), concert performance (20%), and passing the examination.	
Educational outcomes (performance standard): Upon successful completion of the course of study, the student will be able to: practically prepare and perform selected chamber works; understand the fundamental criteria for interpreting chamber music; recognize the stylistic characteristics of works within the context of chamber music performance; understand the basic instrumental specificities and their performance possibilities in chamber music; and convincingly present the formal and substantive qualities of chamber works.	
Brief outline of course (contents standard): Study of selected chamber works—duos, trios, quartets, quintets, etc., primarily from the Romantic era and the 20th/21st centuries; fundamentals of chamber ensemble performance; specific aspects of instrumental interplay in a chamber setting; principles of creative collaboration within a chamber group; performance characteristics of chamber works; and evaluation (including self-evaluation) of the performance.	
Recommended literatue: Scores of chamber works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours of work). 24 hours in-person 24 hours creative work 12 hours independent 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 Pažický, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Tomáš Valiček, ArtD., Bc., Mgr. art. Laura Baranišinová, doc. Mgr. Juraj Bartoš, Mgr. art. Martin Panák, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Andrei Simanchuk, Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., M. Mus. Miriam Rodriguez Brüllová, MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, ArtD., doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz01/26	**Course title:** Choir Conducting 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: 5	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (50%) - 5 compositions from the basic choral literature (arrangements of folk songs and other simpler choral compositions) (40%) - recording artistic outputs in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the fundamentals of clocking techniques - know the basic elements of tacting technique - be able to characterize the specifics of interpretation of folk arrangements. The specific characteristics of the composition of traditional songs - be able to work independently in the study of simpler choral repertoire	
Brief outline of course (contents standard): - Conducting technique - continuation, continuation of knowledge, manual skills from previous studies - Automation of the basics of conducting technique - Conducting itself, conducting analysis of simpler choral works, especially from the Classical and Romantic periods. - Conducting, conducting analysis of simpler artistic arrangements of Slovak folk songs	
Recommended literatue: DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti - hlavne z obdobia klasiciznu a romantizmu, s prihliadnutím najmä na slovenskú tvorbu. (Mozart, Bruckner, J.L. Bella, V.F. Bystrý,) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80- 88884- 38- 1	

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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: prof. Mgr. art. Štefan Sedlický, ArtD., Mgr. art. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz02/26	**Course title:** Choir Conducting 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: 5	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (50%) - 8 pieces from the basic choral literature (arrangements of folk songs and other simpler choral pieces) (40%) - recording artistic outputs in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the terminology related to clocking technique - master the elements of tacting technique - be able to characterize the specifics of the interpretation of Slovak folk arrangements. characteristics of Slovak folk songs and simpler classical works - be able to work independently in the study of basic choral repertoire	
Brief outline of course (contents standard): 1. Conducting Technique - continuing study and mastering more complicated tact techniques 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. 3. Conducting itself, conducting analysis of simpler choral works, especially from the Classical and Romantic periods. 4. Conducting, conducting analysis of simpler artistic arrangements of Slovak folk songs	
Recommended literatue: DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti - hlavne z obdobia klasiciznu a romantizmu, s prihliadnutím najmä na slovenskú tvorbu. (W.A.Mozart, A. Bruckner, J.L. Bella, V.F. Bystrý, E. Suchoň a iní.....) PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80- 88884- 38- 1	

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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: prof. Mgr. art. Štefan Sedlický, ArtD., Mgr. art. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz03-1/24	**Course title:** Choir Conducting 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: 5	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (50%) - 6 compositions from the basic choral literature of the Renaissance and Baroque periods and 4 compositions from the Romantic literature of words. composers (40%) - recording artistic outputs in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know and be able to apply in practice the complete terminology related to tact technique - be able to characterize the specifics of the interpretation of basic choral literature of the Renaissance and Baroque periods - be able to characterize the specifics of interpretation of compositions of romantic literature of words. composers - be able to conduct simpler compositions of the Renaissance and Baroque periods - able to conduct compositions by Slov. romantic composers - able to work independently in the study of the choral repertoire studied	
Brief outline of course (contents standard): 1. Conducting technique - finalization, mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. 3. Conducting itself, conducting analysis of simpler choral works of the Renaissance and Baroque periods. 4. Conducting itself, conducting analysis of choral works of the Romantic period of the literature of words. composers	
Recommended literatue: DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav DOBRODINSKÝ, Ján Mária. 1984. Interpetačné problémy polyfónneho spevu. Bratislava: Osvetový ústav MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6	

Konkrétne renesančné, barokové zborové skladby jednoduchšieho obsahu a technickej náročnosti (C. Monteverdi, O.di Lasso, L.da Victoria, W. Byrd a iní...) a skladby slov. skladateľov. (J.L. Bella, V.F. Bystrý, E. Suchoň, J. Cikker, I. Hrušovský a iní.....)

KRAWCZYŇSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978- 83- 87182- 97- 7
ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205- 198- 85
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80- 88884- 38- 1

Language of instruction:
Slovak

Notes:
The student's total workload is 150 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
30 hours self-study
94 hours individual creative activity

Course assessment
Total number of assessed students: 1

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: prof. Mgr. art. Štefan Sedlický, ArtD., Mgr. art. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz04/26	**Course title:** Choir Conducting 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: 5	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (50%) - 5 compositions from the Renaissance and Baroque periods and 5 compositions from Romantic literature (also by Slovak composers) (40%) - recording artistic outputs in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know and be able to apply in practice the complete terminology related to tact technique - be able to characterize the specifics of the interpretation of choral literature of the Renaissance and Baroque periods - be able to characterize the specifics of the interpretation of compositions of romantic literature of words. composers - be able to conduct compositions of the Renaissance and Baroque periods - able to conduct compositions by world and Slovak composers romantic composers - able to work independently in the study of selected choral repertoire	
Brief outline of course (contents standard): 1. Conducting technique - finalization, mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. 3. Conducting itself, conducting analysis of the more important choral works of the Renaissance and Baroque periods. 4. Conducting itself, conducting analysis of choral works of world romantic literature and also compositions of words. romantic composers	
Recommended literatue: DOBRODINSKÝ, Ján Mária. 1984. Interpetačné problémy polyfónneho spevu. Bratislava: Osvetový ústav MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne renesančné, barokové zborové skladby jednoduchšieho obsahu a technickej náročnosti (C. Monteverdi, Gesualdo da Venosa, W. Byrd a iní...) a skladby svetových a slovenských romantikov (G. Verdi, A. Bruckner, E. Grieg, J.L. Bella a iní....)	

KRAWCZYŇSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978- 83- 87182- 97- 7
ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205- 198- 85
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80- 88884- 38- 1

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Mgr. art. Štefan Sedlický, ArtD., Mgr. art. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz05/22	**Course title:** Choir Conducting 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of 5 compositions from serious choral literature of the Romantic period and 5 compositions from the literature of the 20th and 21st centuries. in the representation of also words. composers (40%)
- recording artistic performances in the IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- master the whole issue of conducting, tact technique
- know and in practice be able to conduct compositions of major world romantic choral literature
- be able to characterize the specifics of the interpretation of romantic choral literature
- be able to characterise the specifics of the interpretation of 20th and 21st century compositions
- be able to conduct selected compositions of the 20th and 21st centuries. taking into account the word. composers
be able to work independently in the study of the choral repertoire studied
Upon successful completion of the learning process the student will:
- master the whole issue of conducting, baton technique
- know and in practice be able to conduct compositions of major world romantic choral literature
- be able to characterize the specifics of the interpretation of romantic choral literature
- be able to characterise the specifics of the interpretation of 20th and 21st century compositions
- be able to conduct selected compositions of the 20th and 21st centuries. taking into account the word. composers
be able to work independently in the study of the choral repertoire studied

Brief outline of course (contents standard):
1. Conducting technique - finalization, mastery of the whole issue of conducting
2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. directly in specific compositions 20. 21. Century
3. Conducting itself, conducting analysis of major choral works of Romantic and contemporary choral literature

Recommended literatue:

DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav
MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6
Konkrétne romantické a zborové skladby vyššej technickej náročnosti (A.Bruckner, F.M.Bartholdy, J.Brahms, G. Verdi a iní...) a skladby svet. a slov. skladateľov 20. 21. storočia. (M.Lauridsen, P.Eben, Z.Lukáš, E. Suchoň, J. Cikker, I. Hrušovský, Iršai a iní.....)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	0.0	14.29	14.29	0.0	0.0	0.0	0.0

Instructor: prof. Mgr. art. Štefan Sedlický, ArtD., Mgr. art. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz06/22	**Course title:** Choir Conducting 6
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: 6	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - performance of 4 compositions from choral literature of the turn of the 20th and 21st centuries and 6 compositions from literature of the 20th and 21st centuries. in the representation of also slov. composers (40%) - recording artistic performances in the IDM AU BB (20%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master the whole issue of conducting, tact technique - know and in practice be able to conduct compositions of major world choral literature of the turn of the 20th and 21st centuries and contemporary choral literature - be able to characterise the specifics of interpretation of 20th and 21st century compositions. - be able to conduct selected compositions of the 20th and 21st centuries. taking into account the word. composers - able to work independently in the study of the choral repertoire studied	
Brief outline of course (contents standard): 1. Conducting technique - finalization, mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. implemented directly in specific compositions of the 20th and 21st centuries 3. Conducting itself, conducting analysis of major choral works of the turn of the 20th-21st century and contemporary choral literature	
Recommended literatue: DOBRODINSKÝ, Ján Mária. 1965. Základy dirigentskej techniky. Bratislava: Osvetový ústav MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80- 85182- 24- 6 Konkrétne zborové skladby prelomu 20. 21. storočia vyššej technickej náročnosti (A.F. Poulenc, C. Debussy, a iní...) a skladby svet. a slov. skladateľov 20. 21. storočia. (L. Borzík, M.Lauridsen, E. Whitacre, P.Eben, Z.Lukáš, , I. Hrušovský, Iršai, Špiláka iní.....)	

PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978- 80- 557- 0292- 6

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	14.29	14.29	0.0	0.0	0.0	0.0	0.0

Instructor: prof. Mgr. art. Štefan Sedlický, ArtD., Mgr. art. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz23/26	**Course title:** Choir Repertoire and 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: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- 6 compositions from the basic choral literature (40%)
- recording artistic outputs in IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate through simpler choral scores
- be able to perform basic choral scores on the piano
- be familiar with works of Slovak choral literature inspired by folk music. songs

Brief outline of course (contents standard):
- Expressive and structural aspect of simpler choral compositions
- Automation of playing from multi-line scores
- Analysis of simpler pieces of choral literature inspired by words. Folk. songs

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti, s prihliadnutím najmä na slovenskú tvorbu. (E. Suchoň, J. Cikker, I. Hrušovský,...)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study

12 hours individual creative activity

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. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz24/26	**Course title:** Choir Repertoire and 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: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- 7 compositions from Slovak choral literature (40%)
- recording artistic outputs in IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate through simpler choral scores
- be able to perform basic choral scores on the piano
- be familiar with works of Slovak choral literature inspired by folk music. songs

Brief outline of course (contents standard):
1. Expressive and structural aspects of simpler choral compositions
2. Automation of playing from multi-line scores
3. Analysis of simpler pieces of choral literature inspired by words. Folk. song

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti, s prihliadnutím najmä na slovenskú tvorbu. (E. Suchoň, J. Cikker, I. Hrušovský,...)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study

12 hours individual creative activity

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. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz25/26	**Course title:** Choir Repertoire and 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: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (50%) - 4 compositions from the basic choral literature of the Renaissance and Baroque periods and 3 compositions from the Romantic literature of words. composers (40%) - recording artistic outputs in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to navigate in choral scores - be able to interpret choral scores on the piano - be familiar with works of choral literature from the Renaissance, Baroque and Slovak periods. romanticism	
Brief outline of course (contents standard): 1. Expressive and structural aspects of choral compositions 2. Automation of playing from multi-line scores 3. Analysis of simpler compositions of choral literature from the Renaissance, Baroque and Slovak periods. Romanticism	
Recommended literatue: REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU Konkrétne renesančné, barokové zborové skladby jednoduchšieho obsahu a technickej náročnosti (C. Monteverdi, O.di Lasso, L. da Victoria, W. Byrd a iní...) a skladby slov. skladateľov. (J .L. Bella, V. F. Bystrý, E. Suchoň, J. Cikker, I. Hrušovský a iní.....) KRAWCZYŇSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978-83-87182-97-7 ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205-198-85 BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1	

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
5 hours self-study
12 hours individual creative activity

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. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz26/26	**Course title:** Choir Repertoire and 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: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- 4 compositions from the Renaissance and Baroque periods and 4 compositions from Romantic literature (also by Slovak composers) (40%)
- recording artistic outputs in IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate in choral scores
- be able to interpret choral scores on the piano
- be able to independently construct specific choral compositions musically and structurally
- be familiar with works of choral literature from the Renaissance, Baroque and Romantic periods.

Brief outline of course (contents standard):
1. Expressive and structural aspects of choral compositions
2. Automation of playing from multi-line scores
3. Analysis of more challenging compositions of choral literature from the Renaissance, Baroque and Romantic periods

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne renesančné, barokové zborové skladby vyššej technickej náročnosti (C. Monteverdi, G. da Venosa, W. Byrd a iní...) a skladby svetových a slovenských romantikov (G. Verdi, A. Bruckner, E. Grieg, J. L. Bella a iní....)
KRAWCZYŇSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978-83-87182-97-7
ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205-198-85
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6

BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study
12 hours individual creative activity

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. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz27/26	**Course title:** Choir Repertoire and 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: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- 4 compositions from serious choral literature of the Romantic period and 4 compositions from the literature of the 20th and 21st centuries. in the representation of also words. composers (40%)
- recording artistic performances in the IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate in more demanding choral scores
- be able to interpret more demanding choral scores on the piano
- be able to independently construct specific choral compositions musically and structurally
- be familiar with works of choral literature from the Romantic period and from the 20th and 21st centuries.

Brief outline of course (contents standard):
1. Expressive and structural aspects of more demanding choral compositions
2. Automation of playing from more demanding multi-line scores
3. Analysis of compositions of choral literature from the Romantic period and from the 20th and 21st centuries.

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne romantické a zborové skladby vyššej technickej náročnosti (A. Bruckner, F. M. Bartholdy, J. Brahms, G. Verdi a iní...) a skladby svet. a slov. skladateľov 20. a 21. storočia. (M. Lauridsen, P. Eben, Z. Lukáš, E. Suchoň, J. Cikker, I. Hrušovský, J. Iršai a iní.....)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6

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
5 hours self-study
12 hours individual creative activity

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. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz28/26	**Course title:** Choir Repertoire and 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: 2

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of 4 compositions from choral literature of the turn of the 20th and 21st centuries and 4 compositions from literature of the 20th and 21st centuries. in the representation of also slov. composers (40%)
- recording artistic performances in the IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate in more demanding choral scores
- be able to interpret more demanding choral scores on the piano
- be able to independently construct specific choral compositions musically and structurally
- be familiar with works of choral literature from the 20th and 21st centuries. taking into account the word. composers

Brief outline of course (contents standard):
1. Expressive and structural aspects of more demanding choral compositions
2. Automation of playing from more demanding multi-line scores
3. Analysis of more challenging compositions of choral literature from the 20th and 21st centuries. taking into account the words. composers

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne zborové skladby na prelome 20. 21. storočia vyššej technickej náročnosti (F. Poulenc, C. Debussy, a iní...) a skladby svet. a slov. skladateľov 20. a 21. storočia. (L. Borzík, M. Lauridsen, E. Whitacre, P. Eben, Z. Lukáš, , I. Hrušovský, J. Iršai, P. Špiláka iní.....)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6

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
5 hours self-study
12 hours individual creative activity

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. Adam Sedlický, ArtD., Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz31/26	**Course title:** Choir Vocal Practice 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.

Prerequisities :

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: 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: prof. Mgr. art. Štefan Sedlický, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz32/26	**Course title:** Choir Vocal Practice 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.

Prerequisities :

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: 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: prof. Mgr. art. Štefan Sedlický, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz33/26	**Course title:** Choir Vocal Practice 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.	
Prerequisities :	
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: 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: prof. Mgr. art. Štefan Sedlický, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz34/26	**Course title:** Choir Vocal Practice 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.	
Prerequisities :	
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: 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: prof. Mgr. art. Štefan Sedlický, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz35/26	**Course title:** Choir Vocal Practice 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: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

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: 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: prof. Mgr. art. Štefan Sedlický, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz36/26	**Course title:** Choir Vocal Practice 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: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
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: 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: prof. Mgr. art. Štefan Sedlický, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz81/26	**Course title:** Choral Singing – Canzona Neosoliensis 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., 3., 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: active participation in classes (30%) - study and mastery of the designated repertoire of the Canzona Neosoliensis women's choir (30%) - participation in a concert or other public performance (30%) - documentation of artistic performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand vocal technique within a female choir - know how to—and be able to—maintain correct intonation within the choir and their specific vocal section - be able to respond to the conductor's gestures and understand the conductor's artistic requirements - have mastered specific works from the ensemble's repertoire plan	
Brief outline of course (contents standard): Canzona Nesoliensis will serve as a representative choral ensemble of the FMU AU, primarily dedicated to public performances, concerts, festivals, and competitions in Slovakia and abroad.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: The student's total workload based on credits is 60 hours per semester (1 credit / 30 hours of work). In-person: 26 Individual creative work: 20 Self-study: 14	

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. Veronika Veverková, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz82/26	**Course title:** Choral Singing – Canzona Neosoliensis 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., 4., 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in classes (30%) - study and mastery of the designated repertoire of the Canzona Neosoliensis women's choir (30%) - participation in a concert or other public performance (30%) - recording of artistic performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand vocal technique within a female choir - know how to—and be able to—maintain correct intonation within the choir and their specific vocal section - be able to respond to the conductor's gestures and understand the conductor's artistic requirements - have mastered specific works from the ensemble's repertoire plan	
Brief outline of course (contents standard): Canzona Neosoliensis will serve as a flagship choral ensemble of the FMU AU, primarily dedicated to public performances, concerts, festivals, and competitions in Slovakia and abroad.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: The student's total workload based on credits is 60 hours per semester (1 credit / 30 hours of work). In-person: 26 Individual creative work: 20 Self-study: 14	

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. Veronika Veverková, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz83/26	**Course title:** Choral Singing – Canzona Neosoliensis 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., 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in classes (30%) - study and mastery of the designated repertoire of the Canzona Neosoliensis women's choir (30%) - participation in a concert or other public performance (30%) - documentation of artistic performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master vocal techniques for a female choir - be able to maintain accurate intonation within the choir and their specific vocal section - be able to respond to the conductor's gestures and understand the conductor's artistic requirements - have mastered specific works from the ensemble's repertoire plan	
Brief outline of course (contents standard): Canzona Neosoliensis will serve as a flagship choral ensemble of the FMU AU, primarily dedicated to public performances, concerts, festivals, and competitions in Slovakia and abroad.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: The student's total workload based on credits is 60 hours per semester (1 credit / 30 hours of work). In-person: 26 Individual creative work: 20 Self-study: 14	

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. Veronika Veverková, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/ I.Dz84/26	**Course title:** Choral Singing – Canzona Neosoliensis 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., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
- aktívna účasť na vyučovaní (30%)
- naštudovanie, ovládanie určeného repertoáru ženského spev. zboru Canzona Neosoliensis (30%)
- absolvovanie koncertného, prípadne iného verejného vystúpenia (30%)
- zaznamenanie umeleckých výstupov v IDM AU BB (10%).

Brief outline of course (contents standard):
Canzona Neosoliensis will serve as a flagship choral ensemble of the FMU AU, primarily dedicated to public performances, concerts, festivals, and competitions in Slovakia and abroad.

Recommended literatue:
A selection of global and Slovak choral literature spanning various periods and genres.
The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.

Language of instruction:
Slovak

Notes:
The student's total workload based on credits is 60 hours per semester (1 credit / 30 hours of work).
In-person: 26
Individual creative work: 20
Self-study: 14

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. Veronika Veverková, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz85/26	**Course title:** Choral Singing – Canzona Neosoliensis 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: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in classes (30%) - study and mastery of the designated repertoire of the Canzona Neosoliensis women's choir (30%) - participation in a concert or other public performance (30%) - documentation of artistic performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will: - understand and correctly apply vocal techniques suitable for a female choir - be able to sing 21st-century compositions in a choral setting with secure intonation - be able to perform works that incorporate simple choreography - master and be able to perform on stage specific pieces from the ensemble's repertoire	
Brief outline of course (contents standard): Canzona Neosoliensis will serve as a flagship choral ensemble of the FMU AU, primarily dedicated to public performances, concerts, festivals, and competitions in Slovakia and abroad.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: The student's total workload based on credits is 60 hours per semester (1 credit / 30 hours of work). In-person: 26 Individual creative work: 20 Self-study: 14	

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. Veronika Veverková, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz86/26	**Course title:** Choral Singing – Canzona Neosoliensis 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: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in classes (30%) - study and mastery of the designated repertoire of the Canzona Neosoliensis women's choir (30%) - participation in a concert or other public performance (30%) - documentation of artistic performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand and correctly apply vocal techniques suitable for a women's choir - be able to sing 21st-century compositions in a choral setting with secure intonation - be able to perform works that incorporate simple choreography - master and be able to perform on stage specific pieces from the ensemble's repertoire	
Brief outline of course (contents standard): Canzona Neosoliensis will serve as a flagship choral ensemble of the FMU AU, primarily dedicated to public performances, concerts, festivals, and competitions in Slovakia and abroad.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: The total student workload based on credits is 60 hours per semester (1 credit / 30 hours of work). In-person: 26, Individual creative work: 20 Self-study: 14	

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. Veronika Veverková, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko64/26	**Course title:** Composition Basics 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class: 60%
- Completion of tasks and assignments set by the instructor: 40%

Educational outcomes (performance standard):
Upon successful completion of the course, the student will:
- be familiar with the fundamental principles of composing a musical work and working with motifs and other basic musical elements,
- be able to create a short composition in a small song form,
- understand the principles of working with musical material in the context of the work's structural design (tectonics) and harmonization,
- be capable of harmonizing a melody and creating a simple accompaniment.

Brief outline of course (contents standard):
. Basic building blocks of a musical work (tone, interval, rhythm) – analysis of examples
2. The motif and its variations – sequence, modification, development
3. The theme and thematic development – period, sentence
4. Melodic structure and musical architecture – cadences and phrasing
5. Fundamentals of harmony in composition – tonal relationships
6. Harmonization of a simple melody
7. Small song forms (binary, ternary)
8. Variations and miniature forms
9. Composition of a short piece – consultations
10. Analysis of selected works (listening)
11. Independent work on the composition
12. Presentation and evaluation of semester projects

Recommended literatue:
BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224
KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. (archív pedagóga)

JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82 SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava.
ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 978808638533
IMSLP – Petrucci Music Library (verejne dostupné notové materiály)
Alan Belkin: Musical Composition – Craft and Art (voľne dostupné online materiály autora)

Language of instruction:
Slovak

Notes:
he total student workload is 30 hours per semester (1 credit / 60 hours of work).
18 hours of contact teaching
20 hours of independent study
22 hours for completing assigned tasks and exercises / 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: Mgr. art. Pavol Béreš

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko65/26	**Course title:** Composition Basics 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class: 60%
- Completion of tasks and assignments set by the instructor: 40%

Educational outcomes (performance standard):
Upon successful completion of the course, the student will:
- know the fundamental principles of composing a musical work and working with motifs and other basic musical elements,
- be able to create a short composition in small song forms,
- understand the principles of working with musical material in the context of the work's structural design (tectonics) and harmonization,
- be capable of harmonizing a melody and creating a simple accompaniment,
- have expanded their compositional skills to include polyphony, choral writing, and basic instrumentation practice.

Brief outline of course (contents standard):
1. Polyphonic texture – voice leading
2. Fundamentals of choral composition (2–3 voices)
3. Text and music – phrasing and musical language
4. Essentials of instrumentation – instrument ranges and timbre
5. Arranging a piano reduction for small ensemble
6. Chord symbols and their usage
7. Combining voices and instruments
8. Analysis of choral and chamber works
9. Independent composition (choral / chamber ensemble)
10. Consultations on compositions
11. Finalizing the composition
12. Presentation

Recommended literatue:
BURLAS, Ladislav,2006. Formy a druhy hudobného umenia. Žilinská univerzita. Žilina. ISBN 8080705224
EMMERT, František. 2001. Poznámky k instrumentaci I, II.. JAMU Brno. ISBN: 80-85429-54-3.

KVĚCH, Otomar, 2013. Základy klasické hudební kompozice. Togga: Praha. ISBN 978-80-7476-023-5. (archív pedagóga)
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 SUCHOŇ, Eugen, FILIP, Miroslav.1987. Stručná náuka o hudbe. Opus, Bratislava.
ZENKL, Luděk. 2009.ABC hudebních forem. Bärenreiter, Praha. ISBN 9788086385334
ZOUHAR, Tomáš. 2001. Nahráváme a upravujeme hudbu na počítači. Computer Press, Praha. ISBN: 80-7226-579-2.

Language of instruction:
Slovak

Notes:
The total student workload is 6 hours per semester (1 credit / 30 hours of work).
23 hours of contact teaching
22 hours of independent study
15 hours for completing assigned tasks and exercises / 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: Mgr. art. Pavol Béreš

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn183/22	**Course title:** Concertante practice - playing the guitar 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.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging and concert performance of the semester repertoire - part of the Bachelor's concert (20%)
- attending a concert performance, at least, at a performance seminar (30%)
- recording artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of guitar works;
- be able to characterize the specifics of the interpretation of music of different periods;
- be able to work independently in the study of repertoire with regard to its concert performance;
- Able to organise own preparation for a concert performance;
- Able to independently solve technical and expressive problems arising from the nature of the works performed;
- able to work with tone production and colour

Brief outline of course (contents standard):
1. Baroque suites, partitas and sonatas.
2. Classical Sonatas, Sonatinas, Rondos, etc.
3. Romantic Fantasias, Serenades, Sonatinas, Rondas, etc.
4. Relaxation of the playing apparatus, relaxation exercises.
5. Interpretive analysis of audio- and video-recordings of concerts.
6. Analysis and comparison of works in different editions and by different performers.

Recommended literatue:
KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35-029-84. (súkromný archív pedagóga)
ZIGANTE, Fréderic, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga)
VILLA-LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
MERTZ, Joseph Kaspar, 1924. Opere Revue für die Guitare. [online]. Vienna: Tobias Haslinger. Dostupné z:

https://imslp.org/wiki/Operne-Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)
TÁRREGA, Francisco, 2000. Francisco Tárrega Collection. Milwaukee: Hal Leonard. ISBN: 9780793560523. (súkromný archív pedagóga)
GRANADOS, Enrique, 1900. Valses Poéticos [online]. Valencia: Cabedo y Cª. Dostupné z: https://imslp.org/wiki/8_Valses_poeticos_(Granados%2C_Enrique)
DYENS, Roland, 1987. Hommage a Villa-Lobos. Paris: Editions Henry Lemoine, ISBN 9790230948852 (súkromný archív pedagóga)
CARULLI, Ferdinando, 3 Solos Variés pour Guitare Op.60, [online]. Paris: Naderman. Dostupné z: https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando)
TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M-706524-12-2 (súkromný archív pedagóga)
DYENS, Roland, 1986. Libra Sonatine. Paris: Editions Henry Lemoine. 1986. ISBN:9790230947947
(súkromný archív pedagóga)
SOR, Fernando, ⁅1824, Fantasias For Solo Guitar, [online]. Paris: A. Meissonnier. Dostupné z: https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop

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
5 hours self-study
12 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: doc. Mgr. art. Adam Marec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn184/22	**Course title:** Concertante practice - playing the guitar 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.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging and concert performance of the semester repertoire - part of the Bachelor's concert (20%)
- public concert performance (30%)
- recording artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of guitar works;
- be able to characterize the specifics of the interpretation of music of different periods;
- be able to work independently in the study of repertoire with regard to its concert performance;
- Able to organise own preparation for a concert performance;
- Able to independently solve technical and expressive problems arising from the nature of the works performed;
- able to work with tone production and colour

Brief outline of course (contents standard):
1. Baroque suites, partitas and sonatas.
2. Classical Sonatas, Sonatinas, Rondos, etc.
3. Romantic Fantasias, Serenades, Sonatinas, Rondas, etc.
4. Relaxation of the playing apparatus, relaxation exercises.
5. Interpretive analysis of audio- and video-recordings of concerts.
6. Analysis and comparison of works in different editions and by different performers.

Recommended literatue:
KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35-029-84. (súkromný archív pedagóga)
VILLA-LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
MERTZ, Joseph Kaspar, 1924. Opere Revue für die Guitare. [online]. Vienna: Tobias Haslinger. Dostupné z:
https://imslp.org/wiki/Operne-Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)

TÁRREGA, Francisco, 2000. Francisco Tárrega Collection. Milwaukee: Hal Leonard. ISBN: 9780793560523. (súkromný archív pedagóga)
GRANADOS, Enrique, 1900. Valses Poéticos [online]. Valencia: Cabedo y Cª. Dostupné z: https://imslp.org/wiki/8_Valses_poeticos_(Granados%2C_Enrique)
TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M-706524-12-2 (súkromný archív pedagóga)
DYENS, Roland, 1987. Hommage a Villa-Lobos. Paris: Editions Henry Lemoine, ISBN: 9790230948852 (súkromný archív pedagóga)
CARULLI, Ferdinando, 3 Solos Variés pour Guitare Op.60, [online]. Paris: Naderman. Dostupné z: https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando)
TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M-706524-12-2 (súkromný archív pedagóga)
DYENS, Roland, 1986. Libra Sonatine. Paris: Editions Henry Lemoine. 1986. ISBN:9790230947947
(súkromný archív pedagóga)
SOR, Fernando, ⁅1824, Fantasias For Solo Guitar, [online]. Paris: A. Meissonnier. Dostupné z: https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop

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
5 hours self-study
12 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: doc. Mgr. art. Adam Marec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz67/22	**Course title:** Conducting choral compositions with piano collaboration 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%)
- recording of conducting performances with accompaniment in IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues related to cooperation with an accompanist
- know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture
- be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature

Brief outline of course (contents standard):
- Conducting technique in cooperation with an accompanist
- Automation of conducting technique in synergy with piano collaboration
- Conducting specific choral works of different periods and difficulty with an accompanist

Recommended literatue:
Konkrétne zborové skladby rôznych žánrov a historických období
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study
12 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 6

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. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz68/22	**Course title:** Conducting choral compositions with piano collaboration 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%)
- recording of conducting performances with accompaniment in IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues related to cooperation with an accompanist
- know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture
- be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature

Brief outline of course (contents standard):
- Conducting technique in cooperation with an accompanist
- Automation of conducting technique in synergy with piano collaboration
- Conducting specific choral works of different periods and difficulty with an accompanist

Recommended literatue:
Konkrétne zborové skladby rôznych žánrov a historických období
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study
12 hours solving assignments and exercises / semester

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: Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz69/22	**Course title:** Conducting choral compositions with piano collaboration 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%)
- recording of conducting performances with accompaniment in IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues related to cooperation with an accompanist
- know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture
- be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature

Brief outline of course (contents standard):
- Conducting technique in cooperation with an accompanist
- Automation of conducting technique in synergy with piano collaboration
- Conducting specific choral works of different periods and difficulty with an accompanist

Recommended literatue:
Konkrétne zborové skladby rôznych žánrov a historických období
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study
12 hours solving assignments and exercises / semester

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. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz70/22	**Course title:** Conducting choral compositions with piano collaboration 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%)
- recording of conducting performances with accompaniment in IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues related to cooperation with an accompanist
- know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture
- be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature

Brief outline of course (contents standard):
- Conducting technique in cooperation with an accompanist
- Automation of conducting technique in synergy with piano collaboration
- Conducting specific choral works of different periods and difficulty with an accompanist

Recommended literatue:
Konkrétne zborové skladby rôznych žánrov a historických období
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study
12 hours solving assignments and exercises / semester

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. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz71/22	**Course title:** Conducting choral compositions with piano collaboration 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%)
- recording of conducting performances with accompaniment in IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues related to cooperation with an accompanist
- know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture
- be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature

Brief outline of course (contents standard):
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
5 hours self-study
12 hours solving assignments and exercises / semester

Recommended literatue:
Konkrétne zborové skladby rôznych žánrov a historických období
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

Language of instruction:
Slovak

Notes:

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: Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz72/22	**Course title:** Conducting choral compositions with piano collaboration 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- cooperation in conducting with piano on min. 7 pieces from choral literature across the history of music (40%)
- recording of conducting performances with accompaniment in IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues related to cooperation with an accompanist
- know the reactions associated with working with the accompanist, his/her reactions to the conductor's gesture
- be able to conduct at the piano and solve problems of interpretation, harmony on specific works of choral literature

Brief outline of course (contents standard):
- Conducting technique in cooperation with an accompanist
- Automation of conducting technique in synergy with piano collaboration
- Conducting specific choral works of different periods and difficulty with an accompanist

Recommended literatue:
Konkrétne zborové skladby rôznych žánrov a historických období
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study
12 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 4

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP73/26	**Course title:** Consultations on a Written Reflection on an Artistic Performance 1

Type, load and method of educational activities:
Type: Konzultácia
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.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- A draft written reflection on an artistic performance (60%)

Educational outcomes (performance standard):
Upon successful completion of the program, the student will be:
- able to form independent viewpoints and solutions to interpretive problems, with a focus on the compositions that are part of the program for the bachelor's-level artistic performance
- able to formulate, both in writing and orally, an interpretive analysis of the piano works performed
- able to identify expressive, interpretive, and technical challenges arising from the nature of the works performed
- able to defend their own interpretive approaches and solutions

Brief outline of course (contents standard):
Addressing interpretive challenges:
- working with expressive techniques
- working with tone
- relaxing the playing apparatus
- technical preparation for piano performance
- presentation of practical seminar projects by students
- articulating one's own professional and artistic goals
- comparison of interpretive approaches

Recommended literatue:
KOGAN, Grigory Mikhailovich. 2009. The Work of a Pianist. HTF VŠMU, Bratislava 2009. 174 pp. ISBN 978-80-89454-006
KOGAN, Grigory Mikhailovich. 1991. At the Gates of Mastery. HTF VŠMU, Bratislava 1991. 104 pp.
NEJGAUZ, Genrikh. 1963. The Poetics of the Piano. SHU, Bratislava 1963.
DOBRODINSKÝ, Ján Mária. 1991. Interpretation of Baroque Orchestral and Vocal-Instrumental Compositions. HTF VŠMU, Bratislava 1991. 89 pp. 236 pp.
- a selection of literature primarily based on the focus of the dramaturgy of the bachelor's artistic performance

Language of instruction:
Slovak

Notes:
The student's total workload, based on credits, is 30 hours per semester (1 credit = 30 hours of work). 7 hours of classroom instruction
13 hours of self-study
10 hours of individual creative work

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. Jana Hubinská, doc. Mgr. art. Dušan Jarjabek, Mgr. art. Michaela Kukurová, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Vetrák, Mgr. art. Martin Popovič, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. art. Martin Budinský, ArtD., prof. Viktória Herencsár, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., doc. Mgr. art. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD., Mgr. art. Michal Červienka, ArtD., prof. Marian Lapšanský, Mgr. art. Peter Pažický, ArtD., Mgr. art. Igor Fábera, ArtD., doc. Mag. art. Ivica Gabrišová, ArtD., doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 03.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP74/26	**Course title:** Consultations on a Written Reflection on an Artistic Performance 2
Type, load and method of educational activities: **Type:** Konzultácia **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.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - Written reflection on an artistic performance in printed form (60%)	
Educational outcomes (performance standard): Upon successful completion of the program, the student will be: - able to form independent viewpoints and solutions to interpretive problems, with a focus on the compositions that are part of the program for the bachelor's-level artistic performance - able to formulate, both in writing and verbally, an interpretive analysis of the piano works being performed - able to identify expressive, interpretive, and technical challenges arising from the nature of the works being performed - able to defend their own interpretive approaches and solutions	
Brief outline of course (contents standard): Addressing interpretive challenges: - working with expressive techniques - working with tone - relaxing the playing apparatus - technical preparation for piano performance - presentation of practical seminar projects by students - articulating one's own professional and artistic goals - comparison of interpretive approaches	
Recommended literatue: KOGAN, Grigory Mikhailovich. 2009. The Work of a Pianist. HTF VŠMU, Bratislava 2009. 174 pp. ISBN 978-80-89454-006 KOGAN, Grigory Mikhailovich. 1991. At the Gates of Mastery. HTF VŠMU, Bratislava 1991. 104 pp. NEJGAUZ, Genrikh. 1963. The Poetics of the Piano. SHU, Bratislava 1963. DOBRODINSKÝ, Ján Mária. 1991. Interpretation of Baroque Orchestral and Vocal-Instrumental Compositions. HTF VŠMU, Bratislava 1991. 89 pp. 236 pp.	

- a selection of literature primarily based on the focus of the dramaturgy of the bachelor’s artistic performance

Language of instruction:
Slovak

Notes:
The student's total workload, based on credits, is 30 hours per semester (1 credit = 30 hours of work). 7 hours of classroom instruction
13 hours of self-study
10 hours of individual creative work

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. Jana Hubinská, doc. Mgr. art. Dušan Jarjabek, Mgr. art. Michaela Kukurová, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Vetrák, Mgr. art. Martin Popovič, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. art. Martin Budinský, ArtD., prof. Viktória Herencsár, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., doc. Mgr. art. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD., Mgr. art. Michal Červienka, ArtD., prof. Marian Lapšanský, Mgr. art. Peter Pažický, ArtD., Mgr. art. Igor Fábera, ArtD., doc. Mag. art. Ivica Gabrišová, ArtD., doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 03.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP048/26	**Course title:** Conversations in English 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: 6.

Degree of study: I.

Prerequisities :

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.

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: 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: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP054/26	**Course title:** Conversations in English 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: 6.

Degree of study: I.

Prerequisities :

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: 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. Eva Mesárová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP001-1/24	**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., 3., 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class - Elaboration of partial tasks - 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. spolkovej 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, Jiři., 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 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: 28

A	ABS	B	C	D	E	FX	ODP	Uzn.
96.43	0.0	3.57	0.0	0.0	0.0	0.0	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP002-1/24	**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., 4., 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class - Presentation of own porfolio - 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. spolkovej 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, Jiři., 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 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: 26

A	ABS	B	C	D	E	FX	ODP	Uzn.
92.31	0.0	3.85	0.0	0.0	3.85	0.0	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP003-1/24	**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., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 60%
- Elaboration of partial tasks

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
- Know the grant schemes in Slovakia and write a project
- Know the importance of dramaturgy as a criterion for artistic output
- Can identify the latest social media trends and can create valuable content

Brief outline of course (contents standard):
- The content follows from the content of the practical tasks.
- Grant schemes in Slovakia - classification, structure,
- Dramaturgy as a criterion for artistic events, concerts
- New trends in social media marketing

Recommended literatue:
BALLÁNOVÁ, V.,2017. Špecifiká dramaturgie operných projektov pre deti. [Bakalárska práca]. Bratislava : Vysoká škola múzických umení v Bratislave, 2017. 64 s
BLAHYNKA, M.,1998. Slovenská operná dramaturgia 1989 – 1998. Bratislava, Národné divadelné centrum, 1998.
BURTON, G. a JIRÁK, J. 2001. Úvod do studia médií. Brno: Barrister & Principal, 2001
BRANDL, W., 2004. Portfolios in der Lhrerbildung – Ein Beitrag zur Kompetenzentwicklung? In: Prednáška na 16. spolkovej konferencii o školskej psychológii. Norinberg.
DEAN, B., 2023. Social Network Usage & Growth Statistics: How Many People Use Social Media in 2023? [online]. 2023 [cit. 2023-06-04]. Dostupné na: https://backlinko.com/socialmedia-users#most-popular-social-media-platforms
FREY, P., 2005. Marketingová komunikace: nové trendy a jejich využití. 1. vyd. Praha: Management Press, 2005. ISBN 8072611291.
LEXMANN J.,1994. Hudobná dramaturgia filmovej a televíznej tvorby. Bratislava: Vysoká škola múzických umení 1994. 102 s.

POTANOVIČOVÁ, M., 2021. Ako vytvoriť obsah na sociálne siete, ktorý zaujme? [online]. 2021 [cit. 2023-05-29]. Dostupné na: https://bystriny.sk/magazin/ako-vytvorit-obsahna-socialne-siete-ktory-zaujme.html
TRUNDA, Jiři., 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 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-rozvojapodla-novej-legislativy
Webové stránky rôznych grantových schém
https://www.grantexpert.sk/?gad_source=1&gclid=EAIaIQobChMIzYqYxMfIhQMVnJmDBx3ctAO9EAMYASAAEgLpavD_BwE

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

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. art. Mgr. Peter Špilák, PhD., ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP004-1/24	**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., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 60%
- Elaboration of partial tasks

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
- Know the grant schemes in Slovakia and write a project
- Know the importance of dramaturgy as a criterion for artistic output
- Can identify the latest social media trends and can create valuable content

Brief outline of course (contents standard):
- The content follows from the content of the practical tasks.
- Grant schemes in Slovakia - classification, structure,
- Dramaturgy as a criterion for artistic events, concerts
- New trends in social media marketing

Recommended literatue:
BALLÁNOVÁ, V.,2017. Špecifiká dramaturgie operných projektov pre deti. [Bakalárska práca]. Bratislava : Vysoká škola múzických umení v Bratislave, 2017. 64 s
BLAHYNKA, M.,1998. Slovenská operná dramaturgia 1989 – 1998. Bratislava, Národné divadelné centrum, 1998.
BURTON, G. a JIRÁK, J. 2001. Úvod do studia médií. Brno: Barrister & Principal, 2001
BRANDL, W., 2004. Portfolios in der Lhrerbildung – Ein Beitrag zur Kompetenzentwicklung? In: Prednáška na 16. spolkovej konferencii o školskej psychológii. Norinberg.
DEAN, B., 2023. Social Network Usage & Growth Statistics: How Many People Use Social Media in 2023? [online]. 2023 [cit. 2023-06-04]. Dostupné na: https://backlinko.com/socialmedia-users#most-popular-social-media-platforms
FREY, P., 2005. Marketingová komunikace: nové trendy a jejich využití. 1. vyd. Praha: Management Press, 2005. ISBN 8072611291.
LEXMANN J.,1994. Hudobná dramaturgia filmovej a televíznej tvorby. Bratislava: Vysoká škola múzických umení 1994. 102 s.

POTANOVIČOVÁ, M., 2021. Ako vytvoriť obsah na sociálne siete, ktorý zaujme? [online]. 2021 [cit. 2023-05-29]. Dostupné na: https://bystriny.sk/magazin/ako-vytvorit-obsahna-socialne-siete-ktory-zaujme.html
TRUNDA, Jiři., 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 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-rozvojapodla-novej-legislativy
Webové stránky rôznych grantových schém
https://www.grantexpert.sk/?gad_source=1&gclid=EAIaIQobChMIzYqYxMfIhQMVnJmDBx3ctAO9EAMYASAAEgLpavD_BwE

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SŠ1/26	**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: 5., 6..	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Preparation for the artistic portion of the state examination—the artistic performance Preparation of the theoretical portion of the state examination—the final thesis Defense of the final thesis before the committee	
Educational outcomes (performance standard): Upon successful completion of the educational program, the student will be: able to independently present a work of art apply processes of reflection to artistic performance apply knowledge from music theory courses and specialized practical courses to the defense of the final thesis, apply knowledge from the field of music theory disciplines to the defense of their final thesis and artistic performance, use specialized terminology from the fields of music theory, history, and aesthetics in the defense of their artistic performance and final thesis, present a professional approach with an aesthetic-analytical analysis of a selected work verbally and using ICT, be able to take a critical stance toward one’s own interpretation and present one’s own reflection on the performance before the committee, be able to successfully defend the artistic performance and the final thesis.	
Brief outline of course (contents standard): A summary of specialized knowledge, expertise, and key information acquired in required music theory courses. A summary of specialized knowledge, expertise, and key information from required-elective music theory courses. Application of practical experience and acquired knowledge of artistic expression in a written paper. Defense of an artistic performance Defense of the final thesis Presentation of issues related to the interpretation of the repertoire of the artistic performance. Scope of the presentation: at least 10 slides. Presentation of one’s own stance, opinion, and reflections before the committee.	

Recommended literatue:
Selection of scholarly literature based on the content of the thesis and the artistic work currently being presented

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: 0

A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0

Instructor:

Last changed: 23.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms13/22	**Course title:** Ensemble Correpetition - Musical theater singing 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.

Prerequisities :

Course completion conditions:
active participation in class (30%)
performing ensemble compositions in a smaller vocal ensemble - duets (30%)
public performance (20%)
ability to actively participate in the musical practice and musical study at AU BB (10%)
recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;
- Able to maintain the intonation of one's own voice among others;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in collective singing in cooperation with an accompanist and conductor, focusing especially on duets

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.
ORAVEC, Peter. 2012. Dejiny muzikálu I. UKF Nitra. ISBN 978- 80- 558- 0209- 1.

OSOLSOBĚ, Ivo. 1967. Muzikál je, když...Supraphon.

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 27

A	ABS	B	C	D	E	FX	ODP	Uzn.
81.48	0.0	14.81	0.0	0.0	0.0	3.7	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms14/22	**Course title:** Ensemble Correpetition - Musical theater singing 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.

Prerequisities :

Course completion conditions:
active participation in class (30%)
performing ensemble compositions in smaller voice casts - tercets (30%)
attending a public performance (20%)
ability to actively participate in musical practice and musical studies at AU BB (10%)
recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;
- Able to maintain the intonation of one's own voice among others;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in collective singing in cooperation with an accompanist and conductor, focusing especially on tercets

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.
ORAVEC, Peter. 2014. Dejiny muzikálu II. UKF Nitra. ISBN 978- 80- 558- 0707- 2.

BLAHYNKA, Miloslav. 2007. Kapitoly z estetiky muzikálu. Slovenská teatrologická spoločnosť a VŠMU. ISBN 978- 80- 968514- 5- 4.

Language of instruction:
Slovan

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 26

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. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms15/22	**Course title:** Ensemble Correpetition - Musical theater singing 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.

Prerequisities :

Course completion conditions:
active participation in class (30%)
performing ensemble compositions in a larger vocal ensemble - quartets with accompaniment as well as a cappella (30%)
attending a public performance (20%)
Ability to actively participate in musical practice and the AU BB musical studio (10%)
Recording of artistic performances in the AU BB IDM (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;
- Able to maintain the intonation of one's own voice among others;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on quartets with accompaniment as well as a cappella

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.

BÁR, Pavel. 2013. Od operety k muzikálu. Kant. ISBN 978- 80- 7437- 115- 8.
JÍRA, Milan. 2014. Šanson - věc veřejná. Jiří Churáček - JC audio. ISBN 978- 80- 87132- 27- 2.

Language of instruction:
Slovan

Notes:
The student's total workload is 30 hours per semester (1 credit / 30 hours of work)
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 20

A	ABS	B	C	D	E	FX	ODP	Uzn.
85.0	0.0	10.0	0.0	0.0	0.0	0.0	5.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms16/22	**Course title:** Ensemble Correpetition - Musical theater singing 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.

Prerequisities :

Course completion conditions:
active participation in class (30%)
performance of ensemble pieces in different voice casts (30%)
participation in a public performance (20%)
ability to actively participate in music practice and in the AU BB music studio (10%)
recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;
- Able to maintain the intonation of one's own voice among others;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor in various voice casts with accompaniment as well as a cappella

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.

HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Retypo - Jiří Sedláček. ISBN 80-902925- 0- X. BÁR, Pavel. 2016. Hudební divadlo Karlín. Brána. ISBN 978- 80- 7243- 896- 9.

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 20

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. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms17/22	**Course title:** Ensemble Correpetition - Musical theater singing 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.

Prerequisities :

Course completion conditions:
active participation in class (30%)
staging large ensemble musical scenes (30%)
Completing a public performance (20%)
Ability to actively participate in the AU BB musical theatre experience and musical theatre studio (10%)
Recorded artistic performances in the AU BB IDM (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;
- Able to maintain the intonation of one's own voice among others;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to realise musical material in collective singing in collaboration with an accompanist and conductor in the staging of large ensemble musical scenes

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.

POLEDŇÁK, Ivan. 1961. Kapitolky o jazzu. SHV Praha.
GEIST, Bohumil. 1966. Co nevíte o jazzu. Panton.

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 12

A	ABS	B	C	D	E	FX	ODP	Uzn.
91.67	0.0	8.33	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms18/22	**Course title:** Ensemble Correpetition - Musical theater singing 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.

Prerequisities :

Course completion conditions:
active participation in class (30%)
completion of a public performance in which the acquired knowledge and skills from the whole study process are applied (30%)
ability to actively participate in the musical practice and musical studies at AU BB (30%)
recording artistic outputs in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to reconcile individual vocal training into an ensemble grouping and a common performance sound;
- Able to maintain the intonation of one's own voice among others;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in collective singing in cooperation with an accompanist and conductor

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.
RYCHLÍK, Jan. 1959. Pověry a problémy jazzu. SNKLHU.

DORŮŽKA, Lubomír. 1990. Panoráma jazzu. Mladá fronta. ISBN 80- 204- 0092- 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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 12

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. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi74/22	**Course title:** Ensemble singing and rehearsals - vocal interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- performance of ensemble compositions from the Baroque period (30%)
- attending a public performance (20%)
- ability to actively participate in the AU BB opera studio (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of Baroque music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- be able to harmonize individual vocal training into an ensemble grouping and a common interpretative sound while maintaining all the stylistic features of a given musical period;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of the Baroque period
2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on duets and tercets from Baroque operatic, oratorio and cantata works

Recommended literatue:
The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive.
GODÁR, Vladimír. 2012. Zrod opery z ducha rétoriky. AEPress. ISBN 978- 80- 8880- 94- 3.

ROLLAND, Romain. 1967. Dějiny opery v Evropě před Lullym a Scarlattim. Supraphon.
PEČMAN, Rudolf. 2006. Hudební kontexty staré Itálie. MU Brno. ISBN 80- 210- 4118- 8.
RACEK, Jan. 1938. Slohové problémy italské monodie. Melantrich - Pazdírek.
BĚLSKÝ, Vratislav. 2010. Hudba Baroka. JAMU Brno. ISBN 978- 80- 86928- 84- 5.
SÝKORA, J. V. 1966. Improvizace včera a dnes. Edice přátel hudby.

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
2 hours self-study
2 hours individual creative activity

Course assessment
Total number of assessed students: 19

A	ABS	B	C	D	E	FX	ODP	Uzn.
52.63	0.0	26.32	10.53	5.26	0.0	0.0	5.26	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi75/22	**Course title:** Ensemble singing and rehearsals - vocal interpretation 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.

Prerequisities :

Course completion conditions:
- active learning participation (30%)
- performance of ensemble compositions from the Classical period (30%)
- attending a public performance (20%)
- ability to actively participate in the AU BB opera studio (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of the interpretation of classical music;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to harmonize individual vocal training into an ensemble grouping and a common performance sound while maintaining all stylistic features of a given musical period;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of the Classical period
2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on duets, tercets and larger ensemble settings of Classical operatic, oratorio and mass works

Recommended literatue:
The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive.
HARNONCOURT, Nikolaus. 2003. Hudobný dialóg. HC Bratislava. ISBN 80- 88884- 42- X.

MEDŇANSKÝ, Karol. 2010. Poetika hudby 17. - 18. storočia. PU Prešov.
ISBN 978- 80- 555- 0219- 9.
PASTORKOVÁ, Jana. 2010. K princípom interpretácie vokálnej hudby vo Francúzsku v 17. a 18. storočí. VŠMU Bratislava. ISBN 978- 80- 89439- 08- 9.
LIPPERT, Thomas. 2003. Všechno musí jaksepatří zpívat.
BURNEY, Charles. 1966. Hudební cestopis 18. věku. SHV Praha.
DOLMETSCH, Arnold. 1958. Interpretace hudby 17. a 18. století. SNKLHU.
TROJAN, Jan. 2007. České zpěvohry 18. století. JAMU Brno. ISBN 978- 80- 86928- 27- 2.

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
2 hours self-study
2 hours individual creative activity

Course assessment
Total number of assessed students: 19

A	ABS	B	C	D	E	FX	ODP	Uzn.
84.21	0.0	15.79	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi76/22	**Course title:** Ensemble singing and rehearsals - vocal interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- ensemble performance of 20th century music (30%)
- attending a public performance (20%)
- ability to actively participate in the AU BB opera studio (10%)
- recording artistic performances in the AU BB IDM (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of 20th century music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to harmonize individual vocal training into an ensemble grouping and a common performance sound while maintaining all stylistic features of a given musical period;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of the 20th century music period
2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on duets, tercets and larger ensemble groupings from 20th century vocal music, including works of original Slovak music

Recommended literatue:
The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive.
BÁRTOVÁ, Jindřiška. 2002. Vokální hudba 20. století. JAMU Brno. ISBN 80- 85429- 71- 3.

SCHNIERER, Miloš. 2017. Od číslované opery k hudebnímu dramatu. JAMU Brno. ISBN 978- 80- 7460- 127- 9.
LÉBL, Vladimír. 1961. Cesty moderní opery. SHV Praha.
BENDIK, Martin. 2014. Operné sondy. Asociácia Corpus. ISBN 978- 80- 89484- 02- 7.
VAJDA, Igor. 1988. Slovenská opera. OPUS.

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
2 hours self-study
2 hours individual creative activity

Course assessment
Total number of assessed students: 22

A	ABS	B	C	D	E	FX	ODP	Uzn.
81.82	0.0	9.09	4.55	0.0	0.0	4.55	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi77/22	**Course title:** Ensemble singing and rehearsals - vocal interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- performing ensemble pieces from the Romantic period (30%)
- attending a public performance (20%)
- ability to actively participate in the AU BB opera studio (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of the interpretation of the music of the Romantic period;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- Able to reconcile individual vocal training into an ensemble grouping and a common interpretative sound while maintaining all the stylistic features of a given musical period;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise his/her own preparation for concert performance and rehearsal;

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of the Romantic period
2. the ability to perform musical material in collective singing in collaboration with an accompanist and conductor, focusing primarily on duets, tercets and larger ensemble groupings from vocal music of the Romantic period

Recommended literatue:
The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive.
BACHTÍK, Josef. 1970. 19. století v hudbě. Supraphon.
TOMANOVÁ, Mária. 2010. Vokálno - interpretačné otázky sopránových postáv v opernej tvorbe Giuseppe Verdiho. AU BB. ISBN 978- 80- 89078- 72- 1.

DETVAJ SEDLÁROVÁ, Mária. 2015. Nemecká piesňová tvorba obdobia romantizmu. AU BB. ISBN 978- 80- 89555- 52- 9.
LINHARTOVÁ, Vlasta. 1991. Kapitoly z dějin umělé písně. JAMU Brno. ISBN 80- 85429- 00- 4.

Language of instruction:
Slovan

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
2 hours self-study
2 hours individual creative activity

Course assessment
Total number of assessed students: 21

A	ABS	B	C	D	E	FX	ODP	Uzn.
76.19	0.0	9.52	9.52	4.76	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

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:	
Degree of study: I.	
Prerequisities :	
Course completion conditions: A minimum 90 percent attendance in all block classes of the course is required for passing thecourse and for the grade to be awarded. A failing grade will be awarded to a student who fails tomeet the requirement.	
Educational outcomes (performance standard): The purpose of this special course is to flexibly award credit for extra activity and participationassociated with participation in ad hoc courses by external lecturers from foreign partnerinstitutions, mostly within the Erasmus programme.External training courses organised under the umbrella of this subject are mostly non-repeatableone-off activities coming as an immediate offer from foreign lecturers from partner institutions. Thecourses offer students the opportunity to gain knowledge and know-how from the wider Europeaneducational area and professional practice and allow the institution to gain immediate access to newpeople, 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 atthe Academy, the student will acquire new knowledge on various topics in the field of art, skillsand 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 lecturerfor the specific course.	
Recommended literatue: 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 willbe communicated in advance by the study department and will allow enrolment in this course inorder to be able to obtain credits	

- The course is offered in any semester, as long as at least one course is arranged by an externallecturer 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 basisbased 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 theyregistered for the courses- The person responsible for the course records the grade based on the attendance record kept forthe course in question.

Course assessment

Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: PaedDr. Mgr. Peter Vítko

Last changed: 31.07.2026

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.

Prerequisities :

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: 127

A	ABS	B	C	D	E	FX	ODP	Uzn.
37.01	0.0	23.62	21.26	7.09	6.3	1.57	0.0	3.15

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 122

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.56	0.0	15.57	15.57	3.28	6.56	0.82	0.0	1.64

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 89

A	ABS	B	C	D	E	FX	ODP	Uzn.
46.07	0.0	16.85	19.1	1.12	3.37	3.37	8.99	1.12

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 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 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: 85

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.47	0.0	15.29	11.76	1.18	4.71	1.18	8.24	1.18

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 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: 79

A	ABS	B	C	D	E	FX	ODP	Uzn.
45.57	0.0	16.46	25.32	7.59	2.53	0.0	0.0	2.53

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

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.

Prerequisities :

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: 76

A	ABS	B	C	D	E	FX	ODP	Uzn.
63.16	0.0	19.74	9.21	5.26	0.0	1.32	0.0	1.32

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 71

A	ABS	B	C	D	E	FX	ODP	Uzn.
46.48	0.0	28.17	14.08	7.04	1.41	1.41	0.0	1.41

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 46

A	ABS	B	C	D	E	FX	ODP	Uzn.
39.13	0.0	32.61	15.22	4.35	6.52	0.0	2.17	0.0

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 46

A	ABS	B	C	D	E	FX	ODP	Uzn.
39.13	0.0	21.74	19.57	15.22	4.35	0.0	0.0	0.0

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 46

A	ABS	B	C	D	E	FX	ODP	Uzn.
36.96	0.0	23.91	10.87	19.57	6.52	2.17	0.0	0.0

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn111/26	**Course title:** Foreign musical performance 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.

Prerequisities :

Course completion conditions:
- realization of a foreign artistic performance - concert/performance of a work registration of artistic performances resulting from the assignment of artistic projects and repertoire staged during the internship at the IDM AU BB

Educational outcomes (performance standard):
- Demonstration of artistic activity that is beyond the study obligations resulting from the study plan (the student is also obliged to provide documentation of his/her participation and artistic outputs).
- The course grade is always awarded in the semester in which the internship took place

Brief outline of course (contents standard):
In agreement with the supervisor and the dramaturgical plan of the foreign artistic activity

Recommended literatue:
Literature according to the dramaturgical plan within the scope determined and controlled by the person responsible for the subject.

Language of instruction:
Slovak

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
7 hours of contact teaching
3 hours self-study
20 hours solving assignments and preparing a paper / semester

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: doc. Mgr. art. Eva Varhaníková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn112/26	**Course title:** Foreign musical performance 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.

Prerequisities :

Course completion conditions:
- realization of a foreign artistic performance - concert/performance of a work registration of artistic performances resulting from the assignment of artistic projects and repertoire staged during the internship at the IDM AU BB

Educational outcomes (performance standard):
- Demonstration of artistic activity that is beyond the study obligations resulting from the study plan (the student is also obliged to provide documentation of his/her participation and artistic outputs).
- The course grade is always awarded in the semester in which the internship took place

Brief outline of course (contents standard):
In agreement with the supervisor and the dramaturgical plan of the foreign artistic activity

Recommended literatue:
Literature according to the dramaturgical plan within the scope determined and controlled by the person responsible for the subject.

Language of instruction:
Slovak

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
7 hours of contact teaching
3 hours self-study
20 hours solving assignments and preparing a paper / semester

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: doc. Mgr. art. Eva Varhaníková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn327/23	**Course title:** Fundamentals of Jazz Interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class
- studying thematic etudes focused on jazz phrasing
- studying thematic etudes focused on playing in the section
- studying thematic etudes focused on solo performance
- recording artistic performances in IDM AU BB.

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 group parts - combo
3. Study of large ensemble parts - bigband

Recommended literatue:
Etudy:
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:
Celková pracovná záťaž študenta podľa kreditov je 30 hodín za semester (1K / 30 hodín práce).
26 hodín kontaktná výučba
4 hodiny samoštúdium

Course assessment Total number of assessed students: 28	
ABS	NEABS
100.0	0.0
Instructor: doc. Mgr. Juraj Bartoš	
Last changed: 03.08.2026	
Granted by:	

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn328/23	**Course title:** Fundamentals of Jazz Interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class
- studying thematic etudes focused on jazz phrasing
- studying thematic etudes focused on playing in the section
- studying thematic etudes focused on solo performance
- recording artistic performances in IDM AU BB.

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 parts of large ensembles - bigband
4.Split rehearsals by sections
5.Rehearsals of the whole orchestra
6.Public concert

Recommended literatue:
Etudy:
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
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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
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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
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MINTZER Bob: 12 Contemporary Jazz Etudes © Mintzer Music Co.2004
MINTZER Bob: 14 Jazz and Funk Etudes © Mintzer Music Co.1994
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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 by credit is 30 hours per semester (1K/30 hours of work).
26 hours of contact teaching
4 hours self-study

Course assessment
Total number of assessed students: 28

ABS	NEABS
100.0	0.0

Instructor: doc. Mgr. Juraj Bartoš

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn329/23	**Course title:** Fundamentals of Jazz Interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class
- studying thematic etudes focused on jazz phrasing
- studying thematic etudes focused on playing in the section
- studying thematic etudes focused on solo performance
- recording artistic performances in IDM AU BB.

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 parts of large ensembles - bigband

Recommended literatue:
Etudy:
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
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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
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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 by credit is 30 hours per semester (1K/30 hours of work).
26 hours of contact teaching
4 hours self-study

Course assessment Total number of assessed students: 11	
ABS	NEABS
100.0	0.0
Instructor: doc. Mgr. Juraj Bartoš	
Last changed: 03.08.2026	
Granted by:	

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn330/23	**Course title:** Fundamentals of Jazz Interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class
- studying thematic etudes focused on jazz phrasing
- studying thematic etudes focused on playing in the section
- studying thematic etudes focused on solo performance
- recording artistic performances in IDM AU BB.

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 parts of large ensembles - bigband
4.Split rehearsals by sections
5.Rehearsals of the whole orchestra
6.Public concert

Recommended literatue:
Etudy:
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
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MINTZER Bob: 12 Contemporary Jazz Etudes © Mintzer Music Co.2004
MINTZER Bob: 14 Jazz and Funk Etudes © Mintzer Music Co.1994
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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 by credit is 30 hours per semester (1K/30 hours of work).
26 hours of contact teaching
4 hours self-study

Course assessment
Total number of assessed students: 10

ABS	NEABS
100.0	0.0

Instructor: doc. Mgr. Juraj Bartoš

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn331/23	**Course title:** Fundamentals of Jazz Interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class
- studying thematic etudes focused on jazz phrasing
- studying thematic etudes focused on playing in the section
- studying thematic etudes focused on solo performance
- recording artistic performances in IDM AU BB.

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 parts of large ensembles - bigband

Recommended literatue:
Etudy:
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 by credit is 30 hours per semester (1K/30 hours of work).
26 hours of contact teaching
4 hours self-study

Course assessment Total number of assessed students: 4	
ABS	NEABS
100.0	0.0
Instructor: doc. Mgr. Juraj Bartoš	
Last changed: 03.08.2026	
Granted by:	

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn332/23	**Course title:** Fundamentals of Jazz Interpretation 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.

Prerequisities :

Course completion conditions:
- active participation in class
- studying thematic etudes focused on jazz phrasing
- studying thematic etudes focused on playing in the section
- studying thematic etudes focused on solo performance
- recording artistic performances in IDM AU BB.

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 parts of large ensembles - bigband
4.Split rehearsals by sections
5.Rehearsals of the whole orchestra
6.Public concert

Recommended literatue:
Etudy:
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 by credit is 30 hours per semester (1K/30 hours of work).
26 hours of contact teaching
4 hours self-study

Course assessment
Total number of assessed students: 4

ABS	NEABS
100.0	0.0

Instructor: doc. Mgr. Juraj Bartoš

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SŠ2/22	**Course title:** Historical-interpretive analyzes of chamber works
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: 5., 6..	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Continuous semester completion of compulsory courses: history of music 1-6, theory of music 1-5, History and literature of instrument/song/musical/choir conducting and choral literature 1-4 in individual specializations	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to independently present the acquired information of basic music historical and theoretical disciplines, - know the processes of music-theoretical and historical stylistics, - know the terminology of the music-theoretical-historical field of musical art, - Able to present a professional orientation with a formal-harmonic and aesthetic-analytical analysis of a selected work, - able to take an attitude towards a work of art. Translated with www.DeepL.com/Translator (free version)	
Brief outline of course (contents standard): 1. Summarization of basic knowledge, knowledge and key information acquired in music-theoretical compulsory subjects. 2. Summarising the basic knowledge, knowledge and key information acquired in compulsory music-theoretical elective subjects. 3. Application of theoretical knowledge in professional artistic expression. 4. Comprehensive creation of the student's musical profile.	
Recommended literatue: Complete recommended readings for each semester course	
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: 111

A	B	C	D	E	FX
27.93	27.93	18.02	13.51	9.01	3.6

Instructor:

Last changed: 23.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi64/26	**Course title:** History and literature of singing 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation (20%)
- Case study (40%)
- Presentation of the assigned topic (20%)
- Recording artistic outputs in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of the vocal component in music-dramatic works and in concert song as well as the historical context of the development of vocal forms
- know about the representation of solo singing in musical works in the historical context and about the views of selected authors on the manner of vocal interpretation
- understand the basics of the historical development of vocal forms
- be able to navigate the vocal literature
- be able to present their findings

Brief outline of course (contents standard):
- The birth of musical drama (opera) and its development
- Florentine camerata and the origin of opera
- Bel canto, singers, teachers, methods
- Vocal styles of J. S. Bach and G. F. Handel
- Personalities of Viennese classicism - the operatic reform of CH. W. Gluck and W. A. Mozart

Recommended literatue:
BUKOFZER, M. 1986. Hudba v období baroka. Opus,Bratislava 1986
BURROWS, John.2008. Klasická hudba. Slovart, Bratislava 2008. ISBN 978-80-8085-569-7
CELLETTI, Rodolfo. 2000. História bel canta. Paseka, Praha Litomyšl 2000. ISBN 80-7185-284-8
HILDESCHEIMER, Wolfgang. 2006. Mozart. Nakladatelství Arbor vitae, Praha 2006. ISBN 80-86300-730
KAČIC, Ladislav. 2008. Dejiny hudby III. Ikar a.s. Bratislava 2008 ISBN 978-80-551-1510-8
LOCKWOOD, Lewi. 2005. Beethoven. Nakladatelství BB/art s.r.o., Praha 2005. ISBN 80-7341-409-0

NAVRÁTIL, Miloš. 1996. Charakteristika hudebního baroka a portéty slávnych mistrů. (A.Vivaldi, G. F. Händl, J. S. Bach). Montanex, a.s., Bratislava 1996. ISBN 80-85780-56-9
RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80-89078-14-1
ROSEN, Charles. 2005. Klasicizmus. Hudobné centrum, Bratislava 2005. ISBN 80-88884-68-3
ŠIŠKOVÁ, Ingeborg.2011. Dejiny hudby IV. Ikar a.s. Bratislava 2011 ISBN 978-80-551-2778-1

Language of instruction:
Slovan

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
17 hours self-study
30 hours individual creative activity

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. Martin Popovič, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi65/26	**Course title:** History and literature of singing 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: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation (20%) - Case study (40%) - Presentation of the assigned topic (20%) - Recording of artistic outputs in IDM AU BB (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the development of the vocal component in music-dramatic works and in concert songs as well as the context of the development of vocal forms in a given style period - know about the philosophical and psychological intentions of selected authors in their vocal-instrumental works - understand the basics of the historical development of vocal forms - be able to navigate through the vocal literature - be able to present their findings	
Brief outline of course (contents standard): - Vocal Forms in Romanticism - Representatives of French opera in Romanticism (A. Thomas, Ch. Gounod, J. Bizet, J. Massenet, J. Offenbach, C. Saint-Saëns) - Representatives of German opera in Romanticism (C. M. von Weber, H. A. Marschner, C. Kreutzer, - G. A. Lortzing, C. O. Nicolai, F. von Flotow) - Representatives of Italian opera in Romanticism (G. Rossini, G. Donizetti, V. Bellini) - The perfection of the Romantic operatic style in the works of G. Verdi - The reform of opera in the work of R. Wagner	
Recommended literatue: BACHTIK, Josef. 1970. XIX. století v hudbě. Supraphon, Praha - Bratislava 1970 BACHTIK, Josef. 1963. Giuseppe Verdi. Život a dielo, SHV, Praha 1963 EINSTEIN, Alfréd. 1989. Hudba v období romantizmu, Opus, Bratislava 1989. ISBN 80-7093-003-9	

E#SZE, Lászo. 1964. Cesty opery. Štátne hudobné vydavateľstvo, Bratislava 1964 ISBN 62-270-64
HRČKOVÁ, Naďa. 2010. Dejiny hudby V. Ikar a.s., Bratislava 2010 ISBN 978-80-551-2453-7
ŠEDIVÁ, Viera. 1996. Richard Wagner. ŠHV, Bratislava 1996. ISBN 62-369-66 TOMANOVÁ, Mária. 2010. Vokálno - interpretačné otázky sopránových postáv v opernej tvorbe Giuseppe Verdiho. Akadémia umení Dali - BB, s.r.o., Banská Bystrica 2010. ISBN 978-80-89078-72-1
TROJAN, Jan. 2001. Dějiny opery. Litomyšl Paseka, Praha 2001. ISBN 80-7185-348-8
WAGNER, Richard. 2002. Opera a dráma. Státni opera Praha, Paseka 2002. ISBN 80-7185-483-2

Language of instruction:
Slovenský

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
17 hours self-study
30 hours individual creative activity

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. Martin Popovič, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi66/26	**Course title:** History and literature of singing 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation (20%)
- Case study (40%)
- Presentation of the assigned topic (20%)
- Recording artistic outputs in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of the vocal component in music-dramatic works and in concert songs as well as the context of the development of vocal forms in a given style period
- know about the philosophical and psychological intentions of selected authors in their vocal-instrumental works
- understand the basics of the historical development of vocal forms
- be able to navigate through the vocal literature
- be able to present their findings

Brief outline of course (contents standard):
- National schools in vocal art (Polish, Hungarian, Scandinavian, Russian, Czech, Slovak)
- Czech vocal school (B. Smetana, A. Dvořák, V. Blodek, Zd. Fibich, J. B. Foerster)
- Russian Vocal School - The Mighty Few (A. Balakirev, A. Cui, A. Borodin, M. P. Mussorgsky, N. Rimsky - Korsakov)
- P. I. Tchaikovsky

Recommended literatue:
ABRAHAM, Gerald. 2003. Stručné dejiny hudby. Hudobné centrum, Bratislava 2003. ISBN 80-88884-46-2
HRČKOVÁ, Naďa. 2010. Dejiny hudby V. Ikar a.s., Bratislava 2010 ISBN 978-80-551-2453-7
KOLEKTÍV AUTOROV. 2006. MGG. Bärenreiter, Kassel 2006. ISBN 978-3-7618-1110-8
RACEK, Jan. 1953. Ruská hudba. Státní nakladatelství krásné literatury, hudby a uměni, Praha 1953
RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80-89078-14-1

SCHONBERG. Harold. 2006. Životy veľkých skladateľov. Nakladatelství BB/art s.r.o, Praha 2006. ISBN 807341905X
SMOLKA, Jaroslav. a kol. 2003. Dějiny hudby. TOGGA, Praha 2003. ISBN 80-9029-120-1
ŠOUREK, Otakar. 1954-57. Život a dílo Antonína Dvořáka I.- IV. SN, Praha 1954-57
TROJAN, Jan. 2001. Dějiny opery. Litomyšl Paseka, Praha 2001. ISBN 80-7185-348-8

Language of instruction:
Slovan

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
17 hours self-study
30 hours individual creative activity

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. Martin Popovič, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi67/26	**Course title:** History and literature of singing 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation (20%)
- Case study (40%)
- Presentation of the assigned topic (20%)
- Recording artistic outputs in IDM AU BB (20%)

Educational outcomes (performance standard):
Upon successful completion of the training, the student:
- know the development of the vocal component in music-dramatic works and in concert songs, as well as the context of the development of vocal forms in a given style period
- know the philosophical and psychological intentions of selected authors in their vocal-instrumental works
- understand the basics of the historical development of vocal forms
- to be able to navigate in the vocal literature
- be able to present their findings

Brief outline of course (contents standard):
- Vocal music of late romanticism (A. Bruckner, G. Mahler, E. d´Albert, R. Strauss)
- Veristic opera - P. Mascagni, R. Leoncavallo, U. Giordano, G. Puccini
- Czech vocal music in the 20th and 21st centuries - L. Janáček, V. Novák, J. Křička, B. Martinů, P. Eben and others.
Slovak vocal music in the 20th and 21st centuries - A. Moyzes, J. Cikker, E. Suchoň, B. Urbanec, T. Freššo, Š. Jurovský, I. Zeljenka, J. Hatrík, E. Iršai, V. Didi, E. Krák, P. Krška and others.

Recommended literatue:
BARTELTOVÁ, Magda. 1999. Hudba 20. storočia. I. časť. PdF UK, Bratislava 1999. ISBN 80-88868-56-4
BARTELTOVÁ, Magda.2000. Hudba 20. storočia. II. časť. PdF UK, Bratislava 2000. ISBN 80-88868-57-2
BURIAN, Karel. Vladimír. 1968. Puccini a jeho doba. Panton, Praha 1968
EINSTEIN, Alfred. 1989. Hudba v období romantizmu. Opus, Bratislava 1989. ISBN 80-7093-003-9
HRČKOVÁ, Naďa. 2010. Dejiny hudby V. Ikar a.s., Bratislava 2010. ISBN 978-80-551-2453-7

HRČKOVÁ, Naďa. 2005. Dejiny hudby VI.(1) Ikar a.s., Bratislava 2005. ISBN 80-551-1214-2
HRČKOVÁ, Naďa. 2006. Dejiny hudby VI.(2) Ikar a.s., Bratislava 2006. ISBN 80-551-1356-4
JURÍK, Marian a kol.. 1998. 100 slovenských skadateľov. NHC, Bratislava 1998. ISBN 80-967799-6-6
MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Nakladatelství Lidové noviny, Praha 2000. ISBN 8071062383
MOJŽIŠOVÁ, Michaela. 2018. Napísal som maličkú opierku. VEDA, vydavateľstvo SAV Bratislava 2018. ISBN 978-80-224-1704-4
VAJDA, Igor. 1988. Slovenská opera. OPUS, Bratislava 1988. 62-101-88 SOP
VOGEL, Jaroslav. 1997. Leoš Janáček. Nakladatelství Academia 1., Praha 1997. ISBN 80-200-0621-4

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
17 hours self-study
30 hours individual creative activity

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. Martin Popovič, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms19/26	**Course title:** History and literature of the musical 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Active participation in lectures (40%)
2. Developing and presenting a project on a given topic (30%)
3. Successful completion of the written examination (30%)

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
- acquire a basic historical and developmental orientation in the course of historical development.
- presents the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.

Brief outline of course (contents standard):
1. prehistory of theatre
2. theatre of ancient cultures
3. the status and emergence of basic theatrical positions and types;
4. opera, operetta and the emergence of the musical;

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
HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Vydal Retypo Brno.
OSOLSOBĚ, Ivo. 1967. Muzikál je když…Supraphon. Praha.
OSOLSOBĚ, Ivo. 1974. Divadlo, které mluví, zpíva a tančí. Supraphon. Praha.

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
17 hours self-study
30 hours individual creative activity

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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms20/26	**Course title:** History and literature of the musical 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Active participation in lectures (40%)
2. Developing and presenting a project on a given topic (30%)
3. Successful completion of the written examination (30%)

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
- acquire 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. communication and musical theatre; the origins and features of the musical;
2. semiotics of singing and dancing numbers;
3. the musical work and context; American sources;
4. small and large American sources;
5. the principle of parody;

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
HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Vydal Retypo Brno.
OSOLSOBĚ, Ivo. 1967. Muzikál je když…Supraphon. Praha.
OSOLSOBĚ, Ivo. 1974. Divadlo, které mluví, zpíva a tančí. Supraphon. Praha

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
17 hours self-study

30 hours individual creative activity

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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms21/26	**Course title:** History and literature of the musical 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Active participation in lectures (40%)
2. Developing and presenting a project on a given topic (30%)
3. Successful completion of the written examination (30%)

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
- acquire 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. vaudeville act;
2. european sources of the musical;
3. jazz in musical theatre;
4. the personalities and iconic works of American musical theatre writers;

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
HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Vydal Retypo Brno.
OSOLSOBĚ, Ivo. 1967. Muzikál je když…Supraphon. Praha.
OSOLSOBĚ, Ivo. 1974. Divadlo, které mluví, zpíva a tančí. Supraphon. Praha.

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
17 hours self-study
30 hours individual creative activity

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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms22/26	**Course title:** History and literature of the musical 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Active participation in lectures (40%)
2. Developing and presenting a project on a given topic (30%)
3. Successful completion of the written examination (30%)

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
- acquire 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. rock musicals and operas;
2. historical milestone - 60s and 70s
3. Anglo-American musical in Slovakia;
4. international musical;

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
HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Vydal Retypo Brno.
OSOLSOBĚ, Ivo. 1967. Muzikál je když…Supraphon. Praha.
OSOLSOBĚ, Ivo. 1974. Divadlo, které mluví, zpíva a tančí. Supraphon. Praha.

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
17 hours self-study
30 hours individual creative activity

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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz13/26	**Course title:** History of choral conducting and choral literature 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: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (60%) - presentation on the topic (40%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the problems of interpretation of specific compositions from the basic choral literature - be familiar with recordings, various performances of specific compositions - know the terminology of the composer's prescriptions of the compositions discussed	
Brief outline of course (contents standard): - Study and analysis of selected works from the basic choral literature - Interpretation and performance possibilities in specific conditions - Summary of works from the basic choral literature	
Recommended literatue: DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6 POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav Konkrétne zborové skladby zo základnej zborovej literatúry (W. A. Mozart, A. Bruckner, J. L. Bella, V. F. Bystrý a iní ...)	
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 17 hours self-study 30 hours individual creative activity	

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. Veronika Veverková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz14/26	**Course title:** History of choral conducting and choral literature 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- presentation on the topic (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues of interpretation of specific compositions from the Renaissance and Baroque periods
- be familiar with recordings, various performances of specific compositions
- know the musical and performance specifics of the Renaissance and Baroque periods
- be able to characterise the difficulty of compositions from the Renaissance and Baroque periods
- be familiar with the terminology of the composer's prescriptions for the compositions under discussion

Brief outline of course (contents standard):
1. Study and analysis of selected choral works from the Renaissance and Baroque periods
2. Interpretation and possibilities of performance in specific conditions
3. Summary of choral works from the Renaissance and Baroque periods

Recommended literatue:
DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav
DOBRODINSKÝ, Ján Mária. 1984. Interpetačné problémy polyfónneho spevu. Bratislava: Osvetový ústav
MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6
Konkrétne renesančné, barokové zborové skladby (C. Monteverdi, O. di Lasso, L. da Victoria, W. Byrd a iní...)

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

17 hours self-study
30 hours individual creative activity

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. Veronika Veverková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz15/26	**Course title:** History of choral conducting and choral literature 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- presentation on the topic (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues of interpretation of specific compositions from the Romantic period
- be familiar with recordings, various performances of specific compositions
- know the musical and performance specifics of the Romantic period
- be able to characterise the difficulty of compositions from the Romantic period
- know the terminology of the composer's regulations of the compositions under discussion

Brief outline of course (contents standard):
1. Study and analysis of selected choral works from the Romantic period
2. Interpretation and possibilities of performance in specific conditions
3. Summary of choral works from the Romantic period

Recommended literatue:
DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav
MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6
POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav
Konkrétne romantické a zborové skladby (A. Bruckner, F. M. Bartholdy, J. Brahms, G. Verdi a iní...)

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
17 hours self-study
30 hours individual creative activity

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. Veronika Veverková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz16/26	**Course title:** History of choral conducting and choral literature 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- presentation on the topic (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues of interpretation of specific compositions from the 20th and 21st centuries
- be familiar with recordings, various performances of specific compositions
- know the musical and performance specifics of the 20th and 21st century
- be able to characterise the difficulty of 20th and 21st century compositions
- be familiar with the terminology of the composer's prescriptions for the compositions under discussion

Brief outline of course (contents standard):
1. Study and analysis of selected choral works from the 20th and 21st centuries
2. Interpretation and possibilities of performance in specific conditions
3. Summary of choral works from the 20th and 21st centuries

Recommended literatue:
DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav
MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6
POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav
Konkrétne zborové skladby z obdobia 20. 21. storočia vyššej technickej náročnosti (A. F. Poulenc, C. Debussy, M. Lauridsen, E. Whitacre a iní...)

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
17 hours self-study

30 hours individual creative activity

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. Veronika Veverková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn041/26	**Course title:** Instrument History and Literature - Accordion 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- Seminar work (30%)
- Elaboration of the topic proposed by the teacher (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have a detailed knowledge of the history and literature of the accordion
- Be able to respond eruditely to questions of the origin of the accordion, its development and technical improvement.
- The student will understand the subject matter.

Brief outline of course (contents standard):
The origin of the accordion
- Development of the accordion design
- Accordion factories
- Accordion literature

Recommended literatue:
VIČAR, Ján. 1981. Akordeón a jeho hudební uplatnení. Praha, Panton 1981
LIPS, Friedrich. 1991. Die Kunst des Bajanspiel Kamen. Intermusik Schmueling 1991. ISBN 3-925572-03-1
Notový materiál akordeónových diel v rôznych vydaniach, audio nahrávky, video nahrávky

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
17 hours self-study
30 hours individual creative activity

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. Michal Červienka, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn042/26	**Course title:** Instrument History and Literature - Accordion 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- Seminar work (30%)
- Elaboration of the topic proposed by the teacher (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have a detailed knowledge of the history and literature of the accordion
- Be able to respond eruditely to questions of the origin of the accordion, its development and technical improvement.
- The student will understand the subject matter.

Brief outline of course (contents standard):
- The origin of the accordion
- Development of the accordion design
- Accordion factories
- Accordion literature

Recommended literatue:
VIČAR, Ján. 1981. Akordeón a jeho hudební uplatnení. Praha, Panton 1981
LIPS, Friedrich. 1991. Die Kunst des Bajanspiel Kamen. Intermusik Schmueling 1991. ISBN 3-925572-03-1
Notový materiál akordeónových diel v rôznych vydaniach, audio nahrávky, video nahrávky

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
17 hours self-study
30 hours individual creative activity

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. Michal Červienka, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn043/26	**Course title:** Instrument History and Literature - Accordion 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- Seminar work (30%)
- Elaboration of the topic proposed by the teacher (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- The student will have a detailed knowledge of the history and literature of the accordion
- Be able to respond eruditely to questions of the origin of the accordion, its development and technical improvement.
- The student will have an understanding of the subject matter.

Brief outline of course (contents standard):
- The origin of the accordion
- Development of the accordion design
- Accordion factories
- Accordion literature

Recommended literatue:
VIČAR, Ján. 1981. Akordeón a jeho hudební uplatnení. Praha, Panton 1981
LIPS, Friedrich. 1991. Die Kunst des Bajanspiel Kamen. Intermusik Schmueling 1991. ISBN 3-925572-03-1
Notový materiál akordeónových diel v rôznych vydaniach, audio nahrávky, video nahrávky

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
17 hours self-study
30 hours individual creative activity

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. Michal Červienka, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn044/26	**Course title:** Instrument History and Literature - Accordion 4
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: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - Seminar work (30%) - Elaboration of the topic proposed by the teacher (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - The student will have a detailed knowledge of the history and literature of the accordion - Be able to respond eruditely to questions of the origin of the accordion, its development and technical improvement. - The student will have an understanding of the subject matter.	
Brief outline of course (contents standard): - The origin of the accordion - Development of the accordion design - Accordion factories - Accordion literature	
Recommended literatue: VIČAR, Ján. 1981. Akordeón a jeho hudební uplatnení. Praha, Panton 1981 LIPS, Friedrich. 1991. Die Kunst des Bajanspiel Kamen. Intermusik Schmueling 1991. ISBN 3-925572-03-1 Notový materiál akordeónových diel v rôznych vydaniach, audio nahrávky, video nahrávky	
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 17 hours self-study 30 hours individual creative activity	

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. Michal Červienka, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn086/26	**Course title:** Instrument History and Literature - Bassoon 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentatio

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
METTLER, Larry Charles. 1960. An Analysis of the Bassoon and Its literature (MS).
Eastern Illinois Univerzity ,Dostupné z https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&context=theses

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
17 hours self-study

30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn087/26	**Course title:** Instrument History and Literature - Bassoon 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the modern period
- know the general history of woodwind and brass instruments in the modern period
- understand the terminology in world languages
- know the development of pitch tuning

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
METTLER, Larry Charles. 1960. An Analysis of the Bassoon and Its literature (MS). Eastern Illinois Univerzity ,Dostupné z https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&context=theses

Language of instruction:
Slovak

Notes:
Celková pracovná záťaž študenta je 60 hodín za semester (1 kredit / 30 hodín práce).
13 hodín kontaktná výučba
17 hodín samoštúdium

30 hodín individuálna tvorivá činnosť

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn088/26	**Course title:** Instrument History and Literature - Bassoon 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of modern literature for wind instruments
- know the composers who have been significantly involved in the composition of literature for wind instruments
- know the scheme of development of wind literature according to forms

Brief outline of course (contents standard):
1. Baroque period
2. Classical period
3. Period of Romanticism
4. Period of 20th century music
5. Contemporary music
6. Diagram of the development of wind literature according to forms

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
METTLER, Larry Charles. 1960. An Analysis of the Bassoon and Its literature (MS). Eastern Illinois Univerzity ,Dostupné z https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&context=theses

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
17 hours self-study

30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn089/26	**Course title:** Instrument History and Literature - Bassoon 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world professional literature for bassoon- schools, methodologies
- be familiar with Slovak composers who have significantly dealt with the composition of literature for woodwind instruments
- know the world composers who have significantly dealt with the composition of literature for woodwind instruments
- know the historical development of the bassoon
- know the world-famous bassoon makers
- understand the constructional details of their instrument
- understand the acoustic properties of the bassoon

Brief outline of course (contents standard):
1. World literature for bassoon - schools, methodologies
2. Slovak composers who have significantly dealt with the composition of literature for woodwind instruments
3. World composers who have been significantly involved in the composition of literature for woodwind instruments
4. Historical development of the bassoon
5. World-renowned bassoon makers
6. Bassoon design details
7. Acoustic properties of the bassoon

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0

METTLER, Larry Charles. 1960. An Analysis of the Bassoon and Its literature (MS). Eastern Illinois Univerzity ,Dostupné z https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=3263&context=theses

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn133/26	**Course title:** Instrument History and Literature - Cimbalom 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying literature and study materials (20%)
- passing an exam (10%)
- completion of a seminar paper (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of the instrument from its beginnings to the present
- be able to work with the instrument's sheet music archive
- be able to orient theoretically in the field of the history of the instrument
- be able to navigate in the literature of the instrument

Brief outline of course (contents standard):
1. study of the history of the instrument
2. learning about the origin and spread of the dulcimer
3. gaining an overview of the literature
4. a general understanding of the musical literature of the instrument

Recommended literatue:
HERENCSÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia.
ISBN 978- 80- 89304- 20- 2.
KRIGOVSKÁ, Martina. 2002. Typy cimbalov v súčasnosti so zreteľom na rôzne spôsoby hry, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica: vl. nakl., č. k. 369701000005490.
SCHICKHAUS, Karl- Heinz. 2001. Das Hackbrett - Geschichte & Geschichten - Folge 1 - Österreich. Edition Tympanon. ISBN3- 9500944- 0- 7.
SCHICKHAUS, Karl- Heinz. 2002. Das Hackbrett - Geschichte & Geschichten - Folge 2 - Deutschland, Edition Tympanon, ISBN 3- 9500944- 1- 5.
CHLEBO, Jaromír. 2018. Autentické komorné skladby pre cimbal v 17. a 18. storočí, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica : Vl. nákl.
č. k. 369701000019454.

Language of instruction:

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
17 hours self-study
30 hours individual creative activity

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. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn134/26	**Course title:** Instrument History and Literature - Cimbalom 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying literature and study materials (20%)
- passing an exam (10%)
- completion of a seminar paper (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the different types of dulcimer in Europe
- be able to work with the European sheet music archive of the instrument
- be able to orient theoretically in the history of the instrument
- be able to specify the techniques of playing European types of dulcimer

Brief outline of course (contents standard):
1. study of different types of dulcimer in Europe
2. acquaintance with the various technical achievements of instrumental evolution
3. European musical literature for the dulcimer
4. the gradual acquisition of a professional overview of the history and literature of the instrument
5. specification and characterisation of the technique of playing European types of dulcimer
6. the situation of dulcimer teaching in Europe

Recommended literatue:
HERENCSÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2.
HERENCSÁR, Viktória. 2011. Integrácia cimbalovej hry v učebných a koncertných programoch umeleckého školstva, dizertačná práca, vedúci dizertačnej práce Vojtech Didi.
Banská Bystrica: vl. nakl. č. k. 369701000014094.
COMENDANT, Marcel. 2005. Cimbal na území Moldavska a Rumunska - diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystric : vl. nakl., č. k. 369701000005475
BARAN, Taras. 1999. The Cimbalom World. Svit. ISBN 5- 7773- 0425- 7.
HELCMANOVSKÝ, Juraj. 2004. Cimbalová škola vo svete, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica: vl. nakl. č. k. 369701000005504.

ZAKHARIYA, Mykhaylo. 2011. Rôznorodé faktory vplývajúce na interpretáciu hry na cimbale na Ukrajine, bakalárska práca, vedúci bakalárskej práce: Viktória Herencsá, Banská Bystrica. vl. nakl. č. k. 369701000014030.

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
17 hours self-study
30 hours individual creative activity

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. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn135/26	**Course title:** Instrument History and Literature - Cimbalom 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying literature and study materials (20%)
- passing an exam (10%)
completion of a seminar paper (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the status and use of the instrument in Europe
- be able to work with the music archive of the instrument from the 19th and 20th centuries
- be able to orient themselves in the history of the instrument
- be able to characterise Slovak dulcimer music

Brief outline of course (contents standard):
1. the position of the Hungarian dulcimer in classical music in the 19th and 20th centuries
2. the development of musical literature for the Hungarian dulcimer
3. contemporary use of the instrument in the world and in Slovakia
4. Slovak dulcimer music
5. the gradual acquisition of a professional overview of the history and literature of the instrument

Recommended literatue:
HERENCSÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia.
ISBN 978- 80- 89304- 20- 2.
ŠUFLIARSKÝ, Ján. 2017. Cimbalová literatúra 1. polovice 20. storočia, diplomová práca, vedúci diplomovej práce Viktória Herencsár. Banská Bystrica : Vl. nákl., č. k.369701000018906
LOVASOVÁ, Radka. 2010. Výroba cimbalov v Čechách, bakalárska práca, vedúci bakalárskej práce, Viktória Herencsár. Banská Bystrica: vl. nakl.. č. k. 369701000011489.
UHRINOVÁ, Ivana. 2009. Najdôležitejší interpreti cimbalovej histórie v Európe, diplomová práca, vedúci diplomovej práce Viktória Herencsár, Banská Bystrica: vl. nakl.,
č. k. 369701000007212.
GUBOVÁ, Tina. 2020. Cimbalová tvorba Zoltána Györeho, bakalárska práca, vedúca bakalárskej práce Viktória Herencsár. Banská Bystrica: Vl. nákl., č. k. 369701000020277.

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
17 hours self-study
30 hours individual creative activity

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. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn136/26	**Course title:** Instrument History and Literature - Cimbalom 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying literature and study materials (20%)
- passing an exam (10%)
- completion of a seminar paper (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the different types of dulcimer in Asia
- be able to work with the Asian music archive of the instrument
- be able to have a professional orientation in the history of the instrument
- be able to specify techniques for playing Asian types of dulcimer

Brief outline of course (contents standard):
1. the study of different types of dulcimer in Asia
2. learning about the different technical specifications of Asian types of dulcimer
3. Asian musical literature for the dulcimer and its Asian variants
4. the gradual acquisition of a professional overview of the history and literature of the instrument

Recommended literatue:
HERENCSÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2.
KAMENSKÝ, Peter. 2010. Svetové cimbalové kongresy, bakalárska práca, vedúci bakalárskej práce Viktória Herencsár. Banská Bystrica: vl. nakl., č. k. 369701000011485.
HERENCSÁR, Viktória. 2021. A Cimbalom Világszövetség 30 éve / 30 Years of the Cimbalom World Association (CWA). Cimbalom World Association. ISBN 978- 615- 01- 2827- 6.

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
17 hours self-study

30 hours individual creative activity

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. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn098/26	**Course title:** Instrument History and Literature - Clarinet 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Study of the material covered and relevant literature (20%)
Successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
1. Prehistoric and Ancient
2. Woodwind instruments
3. Sheet metal wind instruments
4. Middle Ages
5. Woodwind instruments
6. Sheet metal wind instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
HOEPRICH, Eric. 2008. The Clarinet. New Haven & London: Yale University Press

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
17 hours self-study
30 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn099/26	**Course title:** Instrument History and Literature - Clarinet 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Study of the material covered and relevant literature (20%)
Successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the modern period
- know the general history of woodwind and brass instruments in the modern period
- understand the terminology in world languages
- know the development of pitch tuning

Brief outline of course (contents standard):
1. Novovek
2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon
3. Brass instruments - French horn, trumpet, trombone, tuba
4. Nomenclature in world languages
5. Historical development of tuning pitch

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
HOEPRICH, Eric. 2008. The Clarinet. New Haven & London: Yale University Press

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
17 hours self-study
30 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn100/26	**Course title:** Instrument History and Literature - Clarinet 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Study of the material covered and relevant literature (20%)
Successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of modern literature for wind instruments
- know the composers who have been significantly involved in the composition of literature for wind instruments
- know the scheme of development of wind literature according to forms

Brief outline of course (contents standard):
1. Baroque period
2. Classical period
3. Period of Romanticism
4. Period of 20th century music
5. Contemporary music
6. Diagram of the development of wind literature according to forms

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
HOEPRICH, Eric. 2008. The Clarinet. New Haven & London: Yale University Press

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
17 hours self-study
30 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn101/26	**Course title:** Instrument History and Literature - Clarinet 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Study of the material covered and relevant literature (20%)
Successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world literature for clarinet- schools, methodologies
- be familiar with Slovak composers who have significantly dealt with the composition of literature for woodwind instruments
- know the world composers who have significantly dealt with the composition of literature for woodwind instruments
- know the historical development of the clarinet
- know the world-famous producers of the clarinet
- understand the constructional details of their instrument
- understand the acoustic properties of the clarinet

Brief outline of course (contents standard):
1. World literature for flute - schools, methodologies
2. Slovak composers who have significantly dealt with the composition of literature for woodwind instruments
3. World composers who have been significantly involved in the composition of literature for woodwind instruments
4. Historical development of the clarinet
5. World-renowned clarinet makers
6. Design details of the clarinet
7. Acoustic characteristics of the clarinet

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
HOEPRICH, Eric. 2008. The Clarinet. New Haven & London: Yale University Press

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
17 hours self-study
30 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn073/26	**Course title:** Instrument History and Literature - Double Bass 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- active preparation for class (40%)
- passing the exam (20%)
- Recording the outcomes in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the history and literature of stringed instruments with regard to the violone and double bass
- know the historical conditions of the emergence of literature for string instruments;
- be able to characterize the specifics of double bass playing in the Baroque, Neo-Baroque and other new realistic tendencies in an informed interpretation

Brief outline of course (contents standard):
- Baroque in Germany, Austria,
- Baroque in France and Italy
- Neo-baroque and new realistic tendencies in contemporary works in Germany, France, Belgium, Romania, Bulgaria, Italy, Russia, etc.

Recommended literatue:
BECKER, Heinz 2000, Geschichte der Instrumentation .Viedeň : Laaber - Verlag. ISBN: ISBN 978-3-89007-630-0.Dostupné z: https://laaber-verlag.de/detailview?no=00727
BELSKY, Vratislav 2010, Hudba baroka. Brno: Janáčková akadémie muzických umnení. ISBN: 9788086928845 . Dostupné z: https://www.martinus.sk/?uItem=148810

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
17 hours self-study
30 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn074/26	**Course title:** Instrument History and Literature - Double Bass 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- active preparation for class (40%)
- passing the exam (20%)
- Recording the outcomes in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the history and literature of stringed instruments with an emphasis on the classical violon, the Viennese violon and the double bass
- be familiar with the historical conditions of the emergence of literature for string instruments;
- be able to characterize the specific features of the double bass in the Classical, Neoclassical, and other new realist tendencies in a contemporary informed interpretation

Brief outline of course (contents standard):
- Classicism in Germany, France, Italy and Russia
- Viennese Classicism in the monarchy
- New realist tendencies in contemporary learned interpretation in Europe

Recommended literatue:
FOCHT, Jozef 1999. Der Wiener Kontrabass: Spieltechnik und Auffuhrugpraxis .Tutzing: Schneider. ISBN: 3795209900. Dostupné z: https://www.eurobuch.com/buch/isbn/3795209900.html
MÚDRA, Darina 1996.Hudobný klasicizmus v dobových dokumentoch. Bratislava: Ister Science Press. ISBN: 0038117.Dostupné z: https://www.knihaantik.sk/hudobny-klasicizmus-na-slovensku-v-dobovych-dokumentoch_38800.html
TRUMPF, Klaus 2021....da er eine unsere besten Virtuosen ist. Johann Mathias Sperger – Leben und Werk.Mainz: Schott Music. ISBN: 9783959836234 Dostupné z: https://shop.falter.at/detail/9783959836234

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
4 hours self-study
30 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn075/26	**Course title:** Instrument History and Literature - Double Bass 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- active preparation for class (40%)
- passing the exam (20%)
- Recording the outcomes in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the history and literature of stringed instruments such as the double bass
- know the historical conditions of the emergence of literature for stringed instruments;
- be able to characterize the specific features of double bass literature in the period of Romanticism, Neo-Romanticism and new realistic tendencies in contemporary works.

Brief outline of course (contents standard):
- Romanticism in Germany, Austria, France and Italy
- Romanticism in Slovakia
- Neo-Romanticism and new realistic tendencies in contemporary works in Germany, France, Belgium, Romania, Bulgaria, Italy, Russia, etc.

Recommended literatue:
LOHSE, Jonas 2020. Das Kontrabass Buch. Munchen: Lohse, Jonas – Verlag. ISBN: 978-3-9822602-0-4. Dostupné z: https://www.thalia.at/shop/home/artikeldetails/A1059498472?ProvID=11010473&gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZjtVt1_XIfI9Tt4puEoN
PALMER, Fiona M.1997. Domenico Dragonetti in England. Oxford: Oxford University Press. ISBN: 9780198165910. Dostupné z: https://www.stretta-music.at/domenico-dragonetti-in-england-1794-1846-nr-884551.html?gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZjg83jFgF7dHHTiNvP8hkhdyV6_yN-4i0ccvpqArzXNCU
MARTIN, Thomas 2019. The English Double Bass. London: Arpeggio Publishing. ISBN: 978-1-916-4053-0-1. Dostupné z: https://arpeggio-publishing.com/musical-instrument-books/the-english-double-bass

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
4 hours self-study
30 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn076/26	**Course title:** Instrument History and Literature - Double Bass 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- active preparation for class (40%)
- passing the exam (20%)
- Recording the outcomes in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the history and literature of stringed instruments;
- know the historical conditions of the emergence of literature for stringed instruments;
- be able to characterize the specifics of double bass literature in the period of impressionism, expressionism, music of the 20th-21st centuries and other new realistic tendencies in contemporary works.

Brief outline of course (contents standard):
- Impressionism in France, Italy and Slovakia
- 20th-21st century music in European countries
- Impressionism, expressionism and new realistic tendencies in contemporary music in Germany, France, Belgium, Romania, Bulgaria, Italy, Russia, etc.

Recommended literatue:
PODHRADSKÁ, Viera, SKLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU. Dostupné z: https://www.artforum.sk/katalog/154517/literatura-husli-a-violy
RABATH, Francois 2002, Nouvelle technique de la contrebesse. Paris: Alphonse Leduc Editions Musicales. ISMM: 9790046263286. Dostupné z: https://www.stretta-music.at/rabbath-nouvelle-technique-de-la-contrebasse-3-nr-149457.html?gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZhZmCNRxiCHdWmM8uRYrDErl7Dty498o4Er6_6
VYSLOUŽIL, Jiří 1981,Hudobníci 20.storočia. Bratislava: Opus. ISBN: 62-359-81. Dostupné z: https://www.databazeknih.cz/knihy/hudobnici-20-storocia-164469
GOILAV, Yoan 2019, The Double Bass /A Philoshopy of Playing/.Blankenhain: Doberman. ISBN: 1136129. Dostupné z: https://www.stretta-music.at/the-

double-bass-a-philosophy-of-playing-nr-1136129.html?gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZgXGsx8uuAaoOkK_yFEDoy1sutKgcBFYGj8v0gt4-fS8lTekk

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
4 hours self-study
30 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn090/26	**Course title:** Instrument History and Literature - Flute 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Study of the material covered and relevant literature (20%)
Successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
ADORJÁN, András. 2009. Lexikon der Flöte. Laaber. ISBN: 9783790075457
BYSTROŇ, Jiří. 2014. Dějiny a literatura flétny. Ostravská univerzita v Ostravě (súkromný archív pedagóga)
SCHECK, Gustav. 1975. Die Flöte und ihre musik. Mainz: Schott. ISBN: 3- 7957- 2765- 0. (súkromný 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
17 hours self-study
30 hours individual creative activity

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn091/26	**Course title:** Instrument History and Literature - Flute 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Study of the material covered and relevant literature (20%)
Successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the modern period
- know the general history of woodwind and brass instruments in the modern period
- understand the terminology in world languages
- know the development of pitch tuning

Brief outline of course (contents standard):
1. Novovek
2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon
3. Brass instruments - French horn, trumpet, trombone, tuba
4. Nomenclature in world languages
5. Historical development of tuning pitch

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
ADORJÁN, András. 2009. Lexikon der Flöte. Laaber. ISBN: 9783790075457
BYSTROŇ, Jiří. 2014. Dějiny a literatura flétny. Ostravská univerzita v Ostravě (súkromný archív pedagóga)
SCHECK, Gustav. 1975. Die Flöte und ihre musik. Mainz: Schott. ISBN: 3- 7957- 2765- 0. (súkromný 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

17 hours self-study
30 hours individual creative activity

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn092/26	**Course title:** Instrument History and Literature - Flute 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Study of the material covered and relevant literature (20%)
Successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of modern literature for wind instruments
- know the composers who have been significantly involved in the composition of literature for wind instruments
- know the scheme of development of wind literature according to forms

Brief outline of course (contents standard):
1. Baroque period
2. Classical period
3. Period of Romanticism
4. Period of 20th century music
5. Contemporary music
6. Diagram of the development of wind literature according to forms

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
ADORJÁN, András. 2009. Lexikon der Flöte. Laaber. ISBN: 9783790075457
BYSTROŇ, Jiří. 2014. Dějiny a literatura flétny. Ostravská univerzita v Ostravě (súkromný archív pedagóga)
SCHECK, Gustav. 1975. Die Flöte und ihre musik. Mainz: Schott. ISBN: 3- 7957- 2765- 0. (súkromný 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
17 hours self-study
30 hours individual creative activity

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn093/26	**Course title:** Instrument History and Literature - Flute 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Study of the material covered and relevant literature (20%)
Successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world literature for flute- schools, methodologies
- be familiar with Slovak composers who have significantly dealt with the composition of literature for woodwind instruments
- know the world composers who have significantly dealt with the composition of literature for woodwind instruments
- know the historical development of the flute
- know the world-famous flute makers
- understand the constructional details of their instrument
- understand the acoustic properties of the flute

Brief outline of course (contents standard):
1. World literature for flute - schools, methodologies
2. Slovak composers who have significantly dealt with the composition of literature for woodwind instruments
3. World composers who have been significantly involved in the composition of literature for woodwind instruments
4. Historical development of the flute
5. World-renowned flute makers
6. Flute construction details
7. Acoustic characteristics of the flute

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
ADORJÁN, András. 2009. Lexikon der Flöte. Laaber. ISBN: 9783790075457

BYSTROŇ, Jiří. 2014. Dějiny a literatura flétny. Ostravská univerzita v Ostravě (súkromný archív pedagóga)
SCHECK, Gustav. 1975. Die Flöte und ihre musik. Mainz: Schott. ISBN: 3- 7957- 2765- 0. (súkromný 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
17 hours self-study
30 hours individual creative activity

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn235/26	**Course title:** Instrument History and Literature - French Horn 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
BAINES, Anthony. 2012. Brass instruments. Dover Publications

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn236/26	**Course title:** Instrument History and Literature - French Horn 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the modern period
- know the general history of woodwind and brass instruments in the modern period
- understand the terminology in world languages
- know the development of pitch tuning

Brief outline of course (contents standard):
1. Novovek
2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon
3. Brass wind instruments - French horn, trumpet, trombone, tuba
4. Nomenclature in world languages
5. Historical development of tuning pitch

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
BAINES, Anthony. 2012. Brass instruments. Dover Publications

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn237/26	**Course title:** Instrument History and Literature - French Horn 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of modern literature for wind instruments
- know the composers who have been significantly involved in the composition of literature for wind instruments
- know the scheme of development of wind literature according to forms

Brief outline of course (contents standard):
1. Baroque period
2. Classical period
3. Period of Romanticism
4. Period of 20th century music
5. Contemporary music
6. Diagram of the development of wind literature according to forms

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
BAINES, Anthony. 2012. Brass instruments. Dover Publications

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn238/26	**Course title:** Instrument History and Literature - French Horn 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world literature for horn- schools, methodologies
- be familiar with Slovak composers who have significantly engaged in the composition of literature for brass wind instruments
- know the world composers who have significantly dealt with the composition of literature for brass wind instruments
- know the historical development of the French horn
- know the world-famous horn and mouthpiece makers
- understand the constructional details of their instrument
- understand the acoustic properties of the horn

Brief outline of course (contents standard):
1. World literature for French horn - schools, methodologies
2. Slovak composers who have been significantly involved in the composition of literature for brass wind instruments
3. World composers who have been significantly involved in the composition of literature for brass wind instruments
4. Historical development of the French horn
5. World-renowned horn and mouthpiece makers
6. Construction details of the horn
7. Acoustic properties of the horn

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. History and literature of wind instruments. Prague: Academy of Performing Arts in Prague, Faculty of Music. ISBN 80 - 85883 - 74 - 0
BAINES, Anthony. 2012. Brass instruments. Dover Publications

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn162/26	**Course title:** Instrument History and Literature - Guitar 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- presentation of a selected topic from the history and literature of the instrument (20%)
- preparation of a seminar paper (30%)
- passing an examination (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to characterize the history of the guitar up to the Baroque period;
- know the literature of the instrument for the period;
- know how to work with specialist literature and music archives
- be able to independently present historical aspects of the history of the instrument

Brief outline of course (contents standard):
1. history of the guitar from antiquity to the baroque period
2. lute - development, types, tuning, comparison with today's guitar
3. lute and vihuela - comparison, differences in tuning
4. literature of the Renaissance and Baroque periods - arrangements for guitar
5. lute transcriptions for guitar - S. L. Weiss, J. S. Bach
6. Czech lute music of the Baroque period

Recommended literatue:
KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984. ISBN: 35- 029- 84. (súkromný archív pedagóga)
BELLOW, Alexander, 1970. The Illustrated History of the Guitar. Belwin Mills. Pub. Corp. New York, USA 94- 441- 0312- 4, (súkromný archív pedagóga)
ZIGANTE, Fréderic, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga)
BLÁHA, Vladislav, 2012. Dějiny kytary s přihlédnutím k literatuře nástroje. Janáčkova Akademie Múzických Umění v Brně, ISBN 978- 80- 7460- 020- 3

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
17 hours self-study
30 hours individual creative activity

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. Jozef Vohár, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn163/26	**Course title:** Instrument History and Literature - Guitar 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- presentation of a selected topic from the history and literature of the instrument (20%)
- preparation of a seminar paper (30%)
- passing an examination (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to characterize the history of the guitar of the Classical period;
- know the literature of the instrument for the period;
- know how to work with specialist literature and music archives
- be able to independently present historical aspects of the history of the instrument

Brief outline of course (contents standard):
1. history of the guitar of the classical period, guitar production
2. classicism - the "golden age of the guitar"
3. literature of the Classical period by Spanish authors
4. Mauro Giuliani - guitar works, concertos for guitar and orchestra
5. guitar works by Italian composers
6. works for guitar in Paris in the first half of the 19th century

Recommended literatue:
POWROŹNIAK, Józef. 1979. Leksykon gitary, Polskie Wydawnictwo Muzyczne, Krakow. ISBN 83- 224- 0121- 3.
BELLOW, Alexander, 1970. The Illustrated History of the Guitar, Belwin Mills. Pub. Corp. New York, USA 94- 441- 0312- 4, (súkromný archív pedagóga)
BLÁHA, Vladislav, 2012. Dějiny kytary s přihlédnutím k literatuře nástroje, Janáčkova Akademie Múzických Umění v Brně, ISBN 978- 80- 7460- 020- 3
SUMMERFIELD, Maurice. J. 2002. The classical guitar, its evolution, players and personalities since 1800. ASHLEY MARK PUBLISHING COMPANY. ISBN 1- 872639- 46- 1, (súkromný 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
17 hours self-study
30 hours individual creative activity

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. Jozef Vohár, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn164/26	**Course title:** Instrument History and Literature - Guitar 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- presentation of a selected topic from the history and literature of the instrument (20%)
- preparation of a seminar paper (30%)
- passing an examination (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of the guitar from the 2nd half of the 19th century - the guitar as it is today;
- know the literature of the instrument of the Romantic period;
- know how to work with specialist literature and music archives
- be able to independently present historical aspects of the history of the instrument

Brief outline of the course:
1. the end of the development of the guitar, the present-day form of the guitar;
2. the guitar in the 19th century, guitar makers, Antonio Torres and others
3. the original works of the authors of the Romantic period
4. arrangements for guitar from the works of other instruments
5. Francisco Tárrega and his pupils - guitar works
6. N. Coste, J. K. Mertz - works for guitar

Brief outline of course (contents standard):
1. the end of the development of the guitar, the guitar as it is today;
2. the guitar in the 19th century, guitar makers, Antonio Torres and others
3. original works by authors of the Romantic period
4. adaptations for guitar from the works of other instruments
5. Francisco Tárrega and his pupils - guitar works
6. N. Coste, J. K. Mertz - works for guitar

Recommended literatue:
MAKAROV NIKOLAJ, My 50 years of remembering and with them my final confession, St. Petersburg 1881. Transleted as "The Memoirs of Makaroff" by Bobri V., and Ulreich, N., in The

Guitar Review Nos. 1,2,3 & 5 (1946- 47), and Ophee, M., "The Memoirs of Makaroff. A Second Look" Soundboard, Vol IX, No.3 (California, 1982), preklad Hudek, E. 2005 (súkromný archív pedagóga)
BELLOW, Alexander, 1970. The Illustrated History of the Guitar. Belwin Mills. Pub. Corp. New York, USA 94- 441- 0312- 4, (súkromný archív pedagóga)
SUMMERFIELD, Maurice. J, 2002. The classical guitar, its evolution, players and personalities since 1800. ASHLEY MARK PUBLISHING COMPANY. ISBN 1- 872639- 46- 1
BLÁHA, Vladislav, 2012. Dějiny kytary s přihlédnutím k literatuře nástroje. Janáčkova Akademie Múzických Umění v Brně, ISBN 978- 80- 7460- 020- 3

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
17 hours self-study
30 hours individual creative activity

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. Jozef Vohár, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn165/26	**Course title:** Instrument History and Literature - Guitar 4

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: 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- presentation of a selected topic from the history and literature of the instrument (20%)
- preparation of a seminar paper (30%)
- passing an examination (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the most important guitar makers of the 20th century and today;
- know the literature of the instrument of the 20th century to today;
- be proficient in working with specialist literature and music archives
- be able to independently present historical aspects of the history of the instrument

Brief outline of course (contents standard):
1. the latest trends in guitars and guitar strings
2. H. Villa- Lobos, guitar making, A. Segovia
3. composers and guitarists of Latin America
4. J. Rodrigo, M. Castelnuovo-Tedesco, guitar works, concertos for guitar and orchestra
5. guitar works with modern elements
6. contemporary Czech and Slovak composers and guitarists

Recommended literatue:
SUMMERFIELD, Maurice. J 2002. The classical guitar, its evolution, players and personalities since 1800. ASHLEY MARK PUBLISHING COMPANY. ISBN 1- 872639- 46- 1
BLÁHA, Vladislav, 2012. Dějiny kytary s přihlédnutím k literatuře nástroje. Janáčkova Akademie Múzických Umění v Brně, ISBN 978- 80- 7460- 020- 3
POWROŹNIAK, Józef, 1979. Leksykon gitary, Polskie Wydawnictwo Muzyczne, Krakow. ISBN 83- 224- 0121- 3.
BACON, Tony, 1995. Všechno o kytarách. SVOJTKA a VAŠUT, Praha ISBN 80 - 7180- 019- 8.

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
17 hours self-study
30 hours individual creative activity

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. Jozef Vohár, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn095/26	**Course title:** Instrument History and Literature - Oboe 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the modern period
- know the general history of woodwind and brass instruments in the modern period
- understand the terminology in world languages
- know the development of pitch tuning

Brief outline of course (contents standard):
1. Novovek
2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon
3. Brass instruments - French horn, trumpet, trombone, tuba
4. Nomenclature in world languages
5. Historical development of tuning pitch

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 – 85883 – 74 – 0
NOVÁK, Rudolf. 1989, Dejiny a literatúra hoboja, Bratislava: VŠMU
HAYNES, Bruce, BURGESS, Geoffrey. OBOE , London: Yale Universiry Press
BIGOTTI, Giovanni. Storia Dell´ Oboe e sua litteratura, Edizioni G. Zanibon.
PADOVA, Goossens, ROCXBURH, Leon : Die Oboe. Yehudi Menuhin Musikfuhrer

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
17 hours self-study

30 hours individual creative activity

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn096/26	**Course title:** Instrument History and Literature - Oboe 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of modern literature for wind instruments
- know the composers who have been significantly involved in the composition of literature for wind instruments
- know the scheme of development of wind literature according to forms

Brief outline of course (contents standard):
1. Baroque period
2. Classical period
3. Period of Romanticism
4. Period of 20th century music
5. Contemporary music
6. Diagram of the development of wind literature according to forms

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 – 85883 – 74 – 0
NOVÁK, Rudolf. 1989, Dejiny a literatúra hoboja, Bratislava: VŠMU
HAYNES, Bruce, BURGESS, Geoffrey. OBOE , London: Yale Universiry Press
BIGOTTI, Giovanni. Storia Dell´ Oboe e sua litteratura, Edizioni G. Zanibon.
PADOVA, Goossens, ROCXBURH, Leon : Die Oboe. Yehudi Menuhin Musikfuhrer

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

17 hours self-study
30 hours individual creative activity

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn097/26	**Course title:** Instrument History and Literature - Oboe 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world professional literature for oboe schools, methodologies
- be familiar with Slovak composers who have significantly engaged in the composition of literature for woodwind instruments
- know the world composers who have significantly dealt with the composition of literature for woodwind instruments
- know the historical development of the oboe
- know the world-famous manufacturers of the oboe
- understand the constructional details of their instrument
- understand the acoustic properties of the oboe

Brief outline of course (contents standard):
1. World literature for oboe - schools, methodologies
2. Slovak composers who have significantly engaged in the composition of literature for woodwind instruments
3. World composers who have been significantly involved in the composition of literature for woodwind instruments
4. Historical development of the oboe
5. World-renowned oboe makers
6. Oboe design details
7. Acoustic characteristics of the oboe

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 – 85883 – 74 – 0
NOVÁK, Rudolf. 1989, Dejiny a literatúra hoboja, Bratislava: VŠMU
HAYNES, Bruce, BURGESS, Geoffrey. OBOE , London: Yale Universiry Press

BIGOTTI, Giovanni. Storia Dell´ Oboe e sua litteratura, Edizioni G. Zanibon.
PADOVA, Goossens, ROCXBURH, Leon : Die Oboe. Yehudi Menuhin Musikfuhrer

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
17 hours self-study
30 hours individual creative activity

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn094/26	**Course title:** Instrument History and Literature - Oboe1

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.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 – 85883 – 74 – 0
NOVÁK, Rudolf. 1989, Dejiny a literatúra hoboja, Bratislava: VŠMU
HAYNES, Bruce, BURGESS, Geoffrey. OBOE , London: Yale Universiry Press
BIGOTTI, Giovanni. Storia Dell´ Oboe e sua litteratura, Edizioni G. Zanibon.
PADOVA, Goossens, ROCXBURH, Leon : Die Oboe. Yehudi Menuhin Musikfuhrer

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

17 hours self-study
30 hours individual creative activity

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn231/26	**Course title:** Instrument History and Literature - Percussion 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of percussion instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
1. Division of percussion instruments
2. The earliest history of percussion instruments
3. Technical development of timpani
4. Musical development of timpani
5. Percussion instruments in the symphony orchestra - history, incorporation and use
6. Xylophone and marimba - history

Recommended literatue:
KOTEK, Miroslav. 1983. Bicí nástroje Praha: Panton
BLADES, James. 1992. Percussion Instruments and Their History Westport: Bold Strummer Ltd.

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
17 hours self-study
30 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn232/26	**Course title:** Instrument History and Literature - Percussion 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: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of percussion instruments in the modern period - understand the terminology in world languages	
Brief outline of course (contents standard): 1. Percussion instruments in popular music - development and use 2. Percussion instruments in 20th century music 3. Development of solo playing on melodic percussion instruments 4. Development of solo playing on multipercussion 5. Percussion Ensemble - origin and development 6. Significant soloists in the history of percussion	
Recommended literatue: KOTEK, Miroslav. 1983. Bicí nástroje Praha: Panton BLADES, James. 1992. Percussion Instruments and Their History Westport: Bold Strummer Ltd.	
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 17 hours self-study 30 hours individual creative activity	

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn233/26	**Course title:** Instrument History and Literature - Percussion 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: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the development of literature for percussion instruments - know the composers who have been significantly involved in the composition of literature for percussion instruments	
Brief outline of course (contents standard): 1. The earliest percussion documents and literature 2. Tympan literature to the end of the 18th century 3. Tympani literature of the 19th and 20th centuries 4. Percussion literature to the end of the 18th century 5. Percussion literature in the 19th century 6. Orchestral percussion literature in the 20th century	
Recommended literatue: KOTEK, Miroslav. 1983. Bicí nástroje Praha: Panton BLADES, James. 1992. Percussion Instruments and Their History Westport: Bold Strummer Ltd.	
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 17 hours self-study 30 hours individual creative activity	

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn234/26	**Course title:** Instrument History and Literature - Percussion 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world literature for percussion instruments - schools, methodologies
- know the Slovak composers who have significantly dealt with the composition of literature for percussion instruments
- know the world composers who have significantly dealt with the composition of literature for percussion instruments
- know the world-famous manufacturers of percussion instruments and accessories
- understand the construction details of their instrument
- understand the acoustic properties of percussion instruments

Brief outline of course (contents standard):
1. Orchestral literature of percussion instruments in the 20th century
2. Compositions using two or more timpani players
3. Compositions by major composers for Percussion Ensemble
4. The most important compositions of the solo repertoire
5. Slovak works for percussion instruments

Recommended literatue:
KOTEK, Miroslav. 1983. Bicí nástroje Praha: Panton
BLADES, James. 1992. Percussion Instruments and Their History Westport: Bold Strummer Ltd.

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
17 hours self-study

30 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ I.Kn037/26	**Course title:** Instrument History and Literature - Piano 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% active participation in the lecture
10% seminar work
20% exam (written or oral)

Educational outcomes (performance standard):
The student will understand the historical laws of the development of the mechanics of the piano and related keyboard instruments with implications for the quality of their playing. The student will recognize the development of composition for keyboard instruments in context, as an integral part of the refinement of performance possibilities. Recognize the piano works of the predecessors of J.S. Bach, his sons and important composers of the Baroque period and the Galant style. The student will be able to characterize the artistic style and handwriting of composers with reference to their musical works. Understand them and, through comparison, be able to identify the nature of the compositional style of individual composers. The student will have bibliographical knowledge.

Brief outline of course (contents standard):
1. Historical view of the development of the piano
2. The earliest monuments of literature for keyboard instruments
3. Baroque in music - an introduction to Baroque literature for keyboard instruments
4. J.S.Bach's predecessors and their works for keyboard instruments
5. Important Baroque composers and their works for keyboard instruments
6. Galant style in the works for keyboard instruments - characteristics, works
7. Sons of J.S.Bach and their works for keyboard instruments

Recommended literatue:
SÝKORA, Václav Jan. 1973. Dějiny klavírního umění od nejstarší doby až po současnost. Praha: Panton.
KELLER, Herman ; STAROSTA, Miloslav. 2015. Klavírne diela J. S. Bacha : príspevok k ich dejinám, forme, výkladu a interpretácii. 1. vyd. Bratislava: VŠMU. ISBN 978-80-89439-78-2
DIANOVSKÝ, Cyril. 2014. Vzťah techniky a literatúry. 1. vyd. Bratislava : VŠMU. ISBN 978-80-89439-58-4
ZAMBORSKÝ, Stanislav. 2015. Hudba klavíra - 2. doplnené vyd. Bratislava : HTF VŠMU. ISBN 978-80-89439-67-6.

ZAMBORSKÝ, Stanislav. 1997. Literatúra klavíra. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-49-1
PRACH, Jozef. 1978. Stavba klavírů a pianin a její problematika. Praha: Státní pedagogické nakladatelství.
KELLER, Herman ; STAROSTA, Miloslav. 2012. Domenico Scarlatti: Majster klavíra. 1. vyd. Bratislava: VŠMU. ISBN 978-80-89439-22-5

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
17 hours self-study
30 hours individual creative activity

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. MgA. Jana Škvarková, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn038/26	**Course title:** Instrument History and Literature - Piano 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% active participation in the lecture
10% seminar work
20% exam (written or oral)

Educational outcomes (performance standard):
The student will master the specifics of the piano works of composers of the pre-classical, classical period in relation to the high classical period. The student will learn about the development of compositions for keyboard instruments in context, as an integral part of the refinement of performance possibilities. The student will study the piano works of the precursors of the Classical period, the First Viennese School and the High Classical period. The student will be able to characterize the artistic style and handwriting of composers with reference to their musical works. He/she will understand them and through comparison be able to identify the nature of the compositional style of each composer. The student will have bibliographical knowledge.

Brief outline of course (contents standard):
1. Composers who prepared the advent of classicism (works, characteristics of their musical language)
2. Composers of the First Viennese School (works, characteristics of their musical language)
3. Composers of Classical music, the top representatives (works, characteristics of their musical language)
4. Keyboard instruments in the Classical period - stage of development

Recommended literatue:
SÝKORA, Václav Jan. 1973. Dějiny klavírního umění od nejstarší doby až po současnost. Praha: Panton.
DIANOVSKÝ, Cyril. 2014. Vzťah techniky a literatúry. 1. vyd. Bratislava : VŠMU. ISBN 978-80-89439-58-4
ZAMBORSKÝ, Stanislav. 2015. Hudba klavíra - 2. doplnené vyd. Bratislava : HTF VŠMU. ISBN 978-80-89439-67-6.
ZAMBORSKÝ, Stanislav. 2013. Klavírne koncerty W.A.Mozarta. 2. doplnené vyd. Bratislava: HTF VŠMU. ISBN 978-80-89439-36-2

ZAMBORSKÝ, Stanislav. 1997. Literatúra klavíra. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-49-1
ZAMBORSKÝ, Stanislav. 2001. Slovenská klavírna tvorba a História klavírnej pedagogiky na Slovensku. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-76-9
PRACH, Jozef. 1978. Stavba klavírů a pianin a její problematika. Praha: Státní pedagogické nakladatelství.

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
17 hours self-study
30 hours individual creative activity

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. MgA. Jana Škvarková, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn039/26	**Course title:** Instrument History and Literature - Piano 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% active participation in the lecture
10% seminar work
20% exam (written or oral)

Educational outcomes (performance standard):
The student will be proficient in the specifics of the piano works of Romantic composers. The student will recognize the development of compositions for keyboard instruments in context as an integral part of the refinement of performance possibilities. The student will explore piano works of the Neo-Romantic, High Romantic, and Late Romantic periods. The student will be able to characterize the artistic style and handwriting of composers with penetration to their musical works. He/she will understand them and through comparison be able to identify the nature of each composer's compositional style. The student will have bibliographical knowledge. The student will recognise the most important milestone in the development of the piano and its use on the concert stage and in the domestic environment, when it became a phenomenon of its time as a musical instrument.
Brief outline of the course:
1. 1. Composers who prepared the advent of Romanticism (works, characteristics of their musical language)
2. Composers of early Romanticism (works, characteristics of their musical language)
3. Top representatives of Romanticism (works, characteristics of their musical language)
4. Composers of late Romanticism (works, characteristics of their musical language)
5. Piano works of Romanticism in the territory of today's Slovakia
6. Piano in the Romantic period

Brief outline of course (contents standard):
1. Composers who prepared the advent of Romanticism (works, characteristics of their musical language)
2. Composers of early Romanticism (works, characteristics of their musical language)
3. Top representatives of Romanticism (works, characteristics of their musical language)
4. Composers of late Romanticism (works, characteristics of their musical language)
5. Piano works of Romanticism in the territory of today's Slovakia

6. Piano in the Romantic period

Recommended literatue:

SÝKORA, Václav Jan. 1973. Dějiny klavírního umění od nejstarší doby až po současnost. Praha: Panton.
DIANOVSKÝ, Cyril. 2014. Vzťah techniky a literatúry. 1. vyd. Bratislava : VŠMU. ISBN 978-80-89439-58-4
ZAMBORSKÝ, Stanislav. 2015. Hudba klavíra - 2. doplnené vyd. Bratislava : HTF VŠMU. ISBN 978-80-89439-67-6.
ZAMBORSKÝ, Stanislav. 1997. Literatúra klavíra. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-49-1
ZAMBORSKÝ, Stanislav. 2001. Slovenská klavírna tvorba a História klavírnej pedagogiky na Slovensku. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-76-9
PRACH, Jozef. 1978. Stavba klavírů a pianin a její problematika. Praha: Státní pedagogické nakladatelství.
MIĽŠTEJN, Jakov Izakovič, KREMENŠTEJNOVÁ, Berta Lejbaševna ; DIANOVSKÝ, Cyril. 2004. Štúdie o Chopinovi. Pedagogika G. G. Nejgauza. Bratislava : Hudobné centrum. ISBN 80-88884-52-7.

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
17 hours self-study
30 hours individual creative activity

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. MgA. Jana Škvarková, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn040/26	**Course title:** Instrument History and Literature - Piano 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% active participation in the lecture
10% seminar work
20% exam (written or oral)

Educational outcomes (performance standard):
The student will be proficient in the specifics of the piano works of 20th and 21st century composers. The student will recognize the development of compositions for keyboard instruments in context as an integral part of the refinement of performance possibilities. Recognize piano works of different styles of both centuries. The student will be able to characterize the artistic style and handwriting of composers with reference to their musical works. He/she will understand them and through comparison be able to identify the nature of each composer's compositional style. The student will have bibliographical knowledge. He/she will be able to describe the merits of the mechanics of the construction of today's piano and its characteristics in relation to performance.

Brief outline of course (contents standard):
1. The emergence of new styles at the beginning of the 20th century - works for piano
2. Characteristics of piano music of the first half of the 20th century - composers, works
3. Characteristics of piano music of the second half of the 20th century - composers, works
4. Composers and their piano works at the turn of the 20th and 21st centuries to the present
5. Slovak piano music of the 20th and 21st centuries
6. The production of contemporary pianos

Recommended literatue:
SÝKORA, Václav Jan. 1973. Dějiny klavírního umění od nejstarší doby až po současnost. Praha: Panton.
DIANOVSKÝ, Cyril. 2014. Vzťah techniky a literatúry. 1. vyd. Bratislava : VŠMU. ISBN 978-80-89439-58-4
ZAMBORSKÝ, Stanislav. 2015. Hudba klavíra - 2. doplnené vyd. Bratislava : HTF VŠMU. ISBN 978-80-89439-67-6.
ZAMBORSKÝ, Stanislav. 1997. Literatúra klavíra. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-49-1

ZAMBORSKÝ, Stanislav. 2001. Slovenská klavírna tvorba a História klavírnej pedagogiky na Slovensku. 1. vyd. Bratislava : HTF VŠMU. ISBN 80-85182-76-9
PRACH, Jozef. 1978. Stavba klavírů a pianin a její problematika. Praha: Státní pedagogické nakladatelství.
ŠKVARKOVÁ, Jana. 2012. Klavírne kompozície Ladislava Burlasa, Igora Dibáka, Egona Kráka. Banská Bystrica: Akadémia umení. ISBN 978-80-89555-11-6
ŠKVARKOVÁ, Jana. 2011. Klavír v kontexte tvorby skladateľov Vojtecha Didiho, Jevgenija Iršaia, Petra Špiláka. Banská Bystrica: Akadémia umení. ISBN 978-80-89078-94-3
ŠKVARKOVÁ, Jana. 2015. Klavírna tvorba skladateľov banskobystrického regiónu. Banská Bystrica: Akadémia umení. ISBN 978-80-89555-54-3
ŠKVARKOVÁ, Jana. 2018. Klavírne kompozície pedagógov Akadémie umení v Banskej Bystrici (výber). Banská Bystrica: Akadémia umení. ISBN 978-80-89555-85-7
ŠKVARKOVÁ, Jana. 2021. Klavírna tvorba absolventov štúdia kompozície na Akadémie umení v Banskej Bystrici. Banská Bystrica: Akadémia umení. ISBN 978-80-8206-045-7
MALINKOVSKAJA, Avgusta Viktorovna ; STAROSTA, Miloslav. 1994. Béla Bartók – pedagóg. 1. vyd. Bratislava: HTF VŠMU. ISBN 80-85182-30-0
MARTINÁKOVÁ, Zuzana. 2002. Slovak composers after 1900. Banská Bystrica: Akadémia umení. ISBN 80-89078-02-8

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
17 hours self-study
30 hours individual creative activity

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. MgA. Jana Škvarková, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn102/26	**Course title:** Instrument History and Literature - Saxophone 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
LONDEIX, J. M. : A Comprehensive Guide to the Saxophone Repertoire, Roncorp, Cherry Hill, USA, 2003
The Cambridge Companion to the Saxophone, Cambridge University Press 2009, ISBN 978- 0- 521- 59348- 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

17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn103/26	**Course title:** Instrument History and Literature - Saxophone 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the modern period
- know the general history of woodwind and brass instruments in the modern period
- understand the terminology in world languages
- know the development of pitch tuning

Brief outline of course (contents standard):
1. Novovek
2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon
3. Brass instruments - French horn, trumpet, trombone, tuba
4. Nomenclature in world languages
5. Historical development of tuning pitch

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
LONDEIX, J. M. : A Comprehensive Guide to the Saxophone Repertoire, Roncorp, Cherry Hill, USA, 2003
The Cambridge Companion to the Saxophone, Cambridge University Press 2009, ISBN 978- 0- 521- 59348- 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
17 hours self-study

30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn239/26	**Course title:** Instrument History and Literature - Trombone 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
GREGORY, Robin. 1973. The Trombone. Faber & Faber

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
17 hours self-study
30 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn240/26	**Course title:** Instrument History and Literature - Trombone 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Brief outline of course (contents standard):
1. Novovek
2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon
3. Brass wind instruments - French horn, trumpet, trombone, tuba
4. Nomenclature in world languages
5. Historical development of tuning pitch

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883-74-0
GREGORY, Robin. 1973. The Trombone. Faber & Faber

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
17 hours self-study
30 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn241/26	**Course title:** Instrument History and Literature - Trombone 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of modern literature for wind instruments
- know the composers who have been significantly involved in the composition of literature for wind instruments
- know the scheme of development of wind literature according to forms

Brief outline of course (contents standard):
1. Baroque period
2. Classical period
3. Period of Romanticism
4. Period of 20th century music
5. Contemporary music
6. Diagram of the development of wind literature according to forms

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
GREGORY, Robin. 1973. The Trombone. Faber & Faber

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
17 hours self-study
30 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn242/26	**Course title:** Instrument History and Literature - Trombone 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world professional literature for trombone - schools, methodologies
- know the Slovak composers who have significantly dealt with the composition of literature for brass wind instruments
- know the world composers who have significantly dealt with the composition of literature for brass wind instruments
- know the historical development of the trombone
- know the world-famous trombone and mouthpiece makers
- understand the constructional details of their instrument
- understand the acoustic properties of the trombone

Brief outline of course (contents standard):
1. World literature for trombone - schools, methodologies
2. Slovak composers who have significantly dealt with the composition of literature for brass wind instruments
3. World composers who have significantly dealt with the composition of literature for brass wind instruments
4. Historical development of the trombone
5. World-renowned trombone and mouthpiece makers
6. Trombone design details
7. Acoustic properties of the trombone

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
GREGORY, Robin. 1973. The Trombone. Faber & Faber

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
17 hours self-study
30 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn243/26	**Course title:** Instrument History and Literature - Trumpet 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
TARR, Edward. 2009. The Trumpet. Hickman Music Edition

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn244/26	**Course title:** Instrument History and Literature - Trumpet 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the modern period
- know the general history of woodwind and brass instruments in the modern period
- understand the terminology in world languages
- know the development of pitch tuning

Brief outline of course (contents standard):
1. Novovek
2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon
3. Brass wind instruments - French horn, trumpet, trombone, tuba
4. Nomenclature in world languages
5. Historical development of tuning pitch

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
TARR, Edward. 2009. The Trumpet. Hickman Music Edition

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I,Dn245/26	**Course title:** Instrument History and Literature - Trumpet 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of modern literature for wind instruments
- know the composers who have been significantly involved in the composition of literature for wind instruments
- know the scheme of development of wind literature according to forms

Brief outline of course (contents standard):
1. Baroque period
2. Classical period
3. Period of Romanticism
4. Period of 20th century music
5. Contemporary music
6. Diagram of the development of wind literature according to forms

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
TARR, Edward. 2009. The Trumpet. Hickman Music Edition

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn246/26	**Course title:** Instrument History and Literature - Trumpet 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world professional literature for trumpet - schools, methodologies
- know the Slovak composers who have significantly dealt with the composition of literature for brass wind instruments
- know the world composers who have significantly dealt with the composition of literature for brass wind instruments
- know the historical development of the trumpet
- be familiar with world-famous trumpet and mouthpiece makers
- understand the constructional details of their instrument
- understand the acoustic properties of the trumpet

Brief outline of course (contents standard):
1. World literature for trumpet - schools, methodologies
2. Slovak composers who have significantly engaged in the composition of literature for brass wind instruments
3. World composers who have significantly engaged in the composition of literature for brass wind instruments
4. Historical development of the trumpet
5. World-renowned trumpet and mouthpiece makers
6. Trumpet design details
7. Acoustic properties of the trumpet

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
TARR, Edward. 2009. The Trumpet. Hickman Music Edition

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn247/26	**Course title:** Instrument History and Literature - Tuba 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the history of his/her musical instrument in the prehistoric, ancient and medieval periods
- know the general history of woodwind and brass instruments in the prehistoric, ancient and medieval periods
- be able to characterise the specific features of medieval instrumental music and its instrumentation

Brief outline of course (contents standard):
- Prehistoric and ancient
- Woodwind instruments
- Sheet metal wind instruments
- Medieval
- Woodwind instruments
- Brass instruments

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
BAINES, Anthony. 2012. Brass instruments. Dover Publications

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn248/26	**Course title:** Instrument History and Literature - Tuba 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: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (60%) - studying the material covered and relevant literature (20%) - successful completion of the examination (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the history of his/her musical instrument in the modern period - know the general history of woodwind and brass instruments in the modern period - understand the terminology in world languages - know the development of pitch tuning	
Brief outline of course (contents standard): 1. Novovek 2. Woodwind instruments - flute, oboe, clarinet, saxophone, bassoon 3. Brass wind instruments - French horn, trumpet, trombone, tuba 4. Nomenclature in world languages 5. Historical development of tuning pitch	
Recommended literatue: KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0 BAINES, Anthony. 2012. Brass instruments. Dover Publications	
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 17 hours self-study 30 hours individual creative activity	

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn249/26	**Course title:** Instrument History and Literature - Tuba 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of modern literature for wind instruments
- know the composers who have been significantly involved in the composition of literature for wind instruments
- know the scheme of development of wind literature according to forms

Brief outline of course (contents standard):
1. Baroque period
2. Classical period
3. Period of Romanticism
4. Period of 20th century music
5. Contemporary music
6. Diagram of the development of wind literature according to forms

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
BAINES, Anthony. 2012. Brass instruments. Dover Publications

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn250/26	**Course title:** Instrument History and Literature - Tuba 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- studying the material covered and relevant literature (20%)
- successful completion of the examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the world professional literature for tuba-schools, methodologies
- be familiar with Slovak composers who have significantly engaged in the composition of literature for brass wind instruments
- know the world composers who have significantly dealt with the composition of literature for brass wind instruments
- know the historical development of the tuba
- know the world-famous manufacturers of tubas and mouthpieces
- understand the constructional details of their instrument
- understand the acoustic properties of the tuba

Brief outline of course (contents standard):
1. World literature for trombone - schools, methodologies
2. Slovak composers who have significantly dealt with the composition of literature for brass wind instruments
3. World composers who have significantly dealt with the composition of literature for brass wind instruments
4. Historical development of the tuba
5. World-renowned tuba and mouthpiece makers
6. Tube design details
7. Acoustic properties of the tuba

Recommended literatue:
KRATOCHVÍL, Jiří. 2001. Dějiny a literatura dechových nástrojú. Praha: Akademie múzických umění v Praze hudební fakulta. ISBN 80 - 85883 - 74 - 0
BAINES, Anthony. 2012. Brass instruments. Dover Publications

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
17 hours self-study
30 hours individual creative activity

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:

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn077/26	**Course title:** Instrument History and Literature - Viola 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- active preparation for class (40%)
- passing the exam (20%)
- recording artistic outputs in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the history and literature of stringed instruments;
- be able to characterize the specifics of the origin of the violin;
- have a basic information overview and orientation in the historical development phases of European violin schools;
- be able to characterise the specifics of violin making and know the parts of the violin;
- have a basic informative overview and orientation in the historical development phases of the bow.

Brief outline of course (contents standard):
- Musical instruments and their division.
- History of stringed instruments: oriental and European stringed instruments
- Violin schools:
- Brescian, Cremonese, Tyrolean, Mittenwald, Viennese, French school, etc.;
- violin making in Slovakia
- Violin making and parts and the development of the bowed violin.

Recommended literatue:
PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy I. Bratislava: Ústredná knižnica a ŠIS VŠMU.

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
17 hours self-study

30 hours individual creative activity

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. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn078/26	**Course title:** Instrument History and Literature - Viola 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: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - have a brief informative overview and orientation in the history of violin and viola literature; - know the historical conditions of the emergence of string instrument literature; - be able to characterise the specific features of violin and viola literature in the Baroque and Rococo periods	
Brief outline of course (contents standard): - A brief overview of the history of violin and viola literature - Conditions of the emergence of literature for string instruments - Baroque in Italy, Germany, England, France - Rococo in Italy, France, Germany	
Recommended literatue: PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy I. Bratislava: Ústredná knižnica a ŠIS VŠMU. PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
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 17 hours self-study 30 hours individual creative activity	

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. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn079/26	**Course title:** Instrument History and Literature - Viola 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: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - know the historical conditions of the emergence of literature for stringed instruments; - be able to characterize the specific features of violin and viola literature in the Classical, Romantic, Neo-Romantic, Impressionist, Expressionist and other new realistic tendencies in contemporary works.	
Brief outline of course (contents standard): - Classicism in Germany, Austria, France, Italy and Russia - Romanticism in Germany and other European countries - Neo-Romanticism, Impressionism, Expressionism and the new realistic tendencies in contemporary	
Recommended literatue: PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
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 17 hours self-study 30 hours individual creative activity	

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. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn080/26	**Course title:** Instrument History and Literature - Viola 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- active preparation for class (40%)
- passing the exam (20%)
- Recording the outcomes in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the history and literature of stringed instruments;
- have a basic informational overview and orientation in the historical conditions of the emergence of literature for stringed instruments;
- be able to characterise the specific features of the violin and viola schools, their teachers and performers;
- know and be able to characterize the newly established violin schools in the 20th century and their famous performers.

Brief outline of course (contents standard):
- Conditions for the emergence of literature for string instruments in Slovakia
- violin and viola music in Slovakia
- Violin schools, teachers, performers: Italy, Germany, Austria, Belgium, etc.
- Conditions for the emergence of violin and viola playing in Slovakia
- Famous world violinists of the 20th century and viola performers
- Newly founded violin schools in the 20th century

Recommended literatue:
PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy III. Bratislava: Ústredná knižnica a ŠIS VŠMU.

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

17 hours self-study
30 hours individual creative activity

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. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn069/26	**Course title:** Instrument History and Literature - Violin 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- active preparation for class (40%)
- passing the exam (20%)
- recording artistic outputs in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the history and literature of stringed instruments;
- be able to characterize the specifics of the origin of the violin;
- have a basic information overview and orientation in the historical development phases of European violin schools;
- be able to characterise the specifics of violin making and know the parts of the violin;
- have a basic informative overview and orientation in the historical development phases of the bow.

Brief outline of course (contents standard):
- Musical instruments and their division.
- History of stringed instruments: oriental and European stringed instruments
- Violin schools:
- Brescian, Cremonese, Tyrolean, Mittenwald, Viennese, French school, etc.;
- violin making in Slovakia
- Violin making and parts and the development of the bowed violin.

Recommended literatue:
PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy I. Bratislava: Ústredná knižnica a ŠIS VŠMU.

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
17 hours self-study

30 hours individual creative activity

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. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn070/26	**Course title:** Instrument History and Literature - Violin 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: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - have a brief informative overview and orientation in the history of violin and viola literature; - know the historical conditions of the emergence of string instrument literature; - be able to characterise the specific features of violin and viola literature in the Baroque and Rococo periods	
Brief outline of course (contents standard): - A brief overview of the history of violin and viola literature - Conditions of the emergence of literature for string instruments - Baroque in Italy, Germany, England, France - Rococo in Italy, France, Germany	
Recommended literatue: PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy I. Bratislava: Ústredná knižnica a ŠIS VŠMU. PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
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 17 hours self-study 30 hours individual creative activity	

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. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn071/26	**Course title:** Instrument History and Literature - Violin 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: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - active preparation for class (40%) - passing the exam (20%) - Recording the outcomes in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the history and literature of stringed instruments; - know the historical conditions of the emergence of literature for stringed instruments; - be able to characterize the specific features of violin and viola literature in the periods of Classicism, Romanticism, Neo-Romanticism, Impressionism, Expressionism and other new realistic tendencies in contemporary works	
Brief outline of course (contents standard): - Classicism in Germany, Austria, France, Italy and Russia - Romanticism in Germany and other European countries - Neo-Romanticism, Impressionism, Expressionism and new realistic tendencies in contemporary works in Germany, France, Belgium, Romania, Bulgaria, Italy, Russia, etc.	
Recommended literatue: PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy II. Bratislava: Ústredná knižnica a ŠIS VŠMU.	
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 17 hours self-study 30 hours individual creative activity	

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. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn072/26	**Course title:** Instrument History and Literature - Violin 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- active preparation for class (40%)
- passing the exam (20%)
- Recording the outcomes in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the history and literature of stringed instruments;
- have a basic informational overview and orientation in the historical conditions of the emergence of literature for stringed instruments;
- be able to characterise the specific features of the violin and viola schools, their teachers and performers;
- know and be able to characterize the newly established violin schools in the 20th century and their famous performers.

Brief outline of course (contents standard):
- Conditions for the emergence of literature for string instruments in Slovakia
- violin and viola music in Slovakia
- Violin schools, teachers, performers: Italy, Germany, Austria, Belgium, etc.
- Conditions for the emergence of violin and viola playing in Slovakia
- Famous world violinists of the 20th century and viola performers
- Newly founded violin schools in the 20th century

Recommended literatue:
PODHRADSKÁ, Viera, SLADANÝ, Ján. 1988. Dejiny a literatúra huslí a violy III. Bratislava: Ústredná knižnica a ŠIS VŠMU.

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

17 hours self-study
30 hours individual creative activity

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. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn081/26	**Course title:** Instrument History and Literature - Violoncello 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum attendance 70%.
Board exam at the end of the semester.

Educational outcomes (performance standard):
The student will gain a general overview of the history of the instrument - the origin, development and construction of the cello and bow from the early Baroque to the modern instrument - the literature for the cello from the inception of the instrument to the 21st century. Acquire knowledge of selected master violinists and major composers and works for the cello. Cello virtuosos and personalities.

Brief outline of course (contents standard):
Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works and studying scores of solo, chamber and concertante works for cello.

Recommended literatue:
Sólová a komorná tvorba pre violončelo v období baroka a klasicizmu – Antonio Vivaldi, Johann Sebastian Bach , Joseph Haydn, Ludwig van Beethoven
KMENT, Jan. Nejhlubší z rodu smyčců: Dějiny a literatura kontrabasu. Praha: Supraphon, 1988,
MĚRKA, Ivan: Violoncello. Montanex, 2007
HAVLÍK, Bedřich: Dějiny a literatura violoncella. Janáčkova akademie múzických umění v Brně, Brno, 2002 PAPE, Winfried – BOETCHER, Wolfgang: Das Violoncello, Schott, 2005
QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990
WEIGL, Bruno: Handbuch der Violoncell-Literatur. Universal –Edition, 1929
BYLSMA, Anner – The Fencing Master - The Fencing Mail, Amsterdam 2018

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

17 hours self-study
30 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn082/26	**Course title:** Instrument History and Literature - Violoncello 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum class attendance 70%.
Board exam at the end of the semester.

Educational outcomes (performance standard):
The student will gain a general overview of the history of the instrument - the origin, development and construction of the cello and bow from the early Baroque to the modern instrument - the literature for the cello from the inception of the instrument to the 21st century. Acquire knowledge of selected master violinists and major composers and works for the cello. Cello virtuosos and personalities.

Brief outline of course (contents standard):
Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works and studying scores of solo, chamber and concertante works for cello.

Recommended literatue:
Sólová a komorná tvorba pre violončelo v období baroka a klasicizmu – Antonio Vivaldi, Johann Sebastian Bach , Joseph Haydn, Ludwig van Beethoven
KMENT, Jan. Nejhlubší z rodu smyčců: Dějiny a literatura kontrabasu. Praha: Supraphon, 1988,
MĚRKA, Ivan: Violoncello. Montanex, 2007
HAVLÍK, Bedřich: Dějiny a literatura violoncella. Janáčkova akademie múzických umění v Brně, Brno, 2002 PAPE, Winfried – BOETCHER, Wolfgang: Das Violoncello, Schott, 2005
QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990
WEIGL, Bruno: Handbuch der Violoncell-Literatur. Universal –Edition, 1929
PIATIGORSKY Gregor: Violončelista. ARM333, 2004
BYLSMA, Anner – The Fencing Master - The Fencing Mail, Amsterdam 2018

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
17 hours self-study
30 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn083/26	**Course title:** Instrument History and Literature - Violoncello 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum class attendance 70%.
Board exam at the end of the semester.

Educational outcomes (performance standard):
The student will gain a general overview of the history of the instrument - the origin, development and construction of the cello and bow from the early Baroque to the modern instrument - the literature for the cello from the inception of the instrument to the 21st century. Acquire knowledge of selected master violinists and major composers and works for the cello. Cello virtuosos and personalities.Topics covered. Violin schools in France, Germany, Tyrol. Cello works in the Romantic and Neo-Romantic periods. Important cellists of the 19th century.

Brief outline of course (contents standard):
Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works, and study of scores of solo, chamber, and concertante works for the cello.This course provides the student with an overview of the development of the cello and their literature. It includes both the orchestral and soloist functions of the instrument. Stylistic variations as the instrument has evolved historically and changes in the instrument's sound ideal are introduced. Audio and visual examples of instruments (recordings, publications, iconography) and their music (press, works lists, encyclopaedic entries). Recognition of the specifics of style and manner of playing. Specific topics: the development of the string instrument. Violin schools in France, Germany, Tyrol. Works for solo cello and cello in chamber ensembles in the Romantic and Neo-Romantic periods.Prominent cellists of the 19th century their importance and pedagogical legacy. (Duport, Popper, Dotzauer, Goltermann, Gruetzmacher)

Recommended literatue:
Sólová a komorná tvorba pre violončelo v období romantizmu a novoromantizmu – Piotr I.Čajkovskij, E.Elgar, E.Lalo, C.Saint – Saens, R.Schumann, A.Dvořák, J.Brahms a ďalší
KMENT, Jan. Nejhlubší z rodu smyčců: Dějiny a literatura kontrabasu. Praha: Supraphon, 1988,
MĚRKA, Ivan: Violoncello. Montanex, 2007

HAVLÍK, Bedřich: Dějiny a literatura violoncella. Janáčkova akademie múzických umění v Brně, Brno, 2002 PAPE, Winfried – BOETCHER, Wolfgang: Das Violoncello, Schott, 2005
QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha, 1990
WEIGL, Bruno: Handbuch der Violoncell-Literatur. Universal –Edition, 1929
PIATIGORSKY Gregor: Violončelista. ARM333, 2004
BYLSMA, Anner – The Fencing Master - The Fencing Mail, Amsterdam 2018

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
17 hours self-study
30 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn084/26	**Course title:** Instrument History and Literature - Violoncello 4

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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum class attendance 70%.
Board exam at the end of the semester.

Educational outcomes (performance standard):
Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works, and study of scores of solo, chamber, and concertante works for the cello.This course provides the student with an overview of the development of the cello and their literature. Topics covered include: 20th and 21st century works for cello. Violin making with emphasis on the production of cellos in Europe after 1900. Performers of the 20th and 21st centuries. Slovak works and important Slovak performers.

Brief outline of course (contents standard):
Basic concepts, the development of the structure, sound and appearance of the instrument, the development and history of musical literature for the cello within the framework of music history up to the present day. Practical work with the instrument, listening to recordings of works, and study of scores of solo, chamber, and concertante works for cello.This course provides the student with an overview of the development of the cello/contrabass and their literature. Includes both the orchestral and soloist functions of the instrument. Approaches stylistic differences as the instrument has evolved historically and changes in the instrument's sound ideal. Audio and visual examples of the instruments (recordings, publications, iconography) and their music (press, works lists, encyclopaedic entries). Recognition of the specifics of style and manner of playing. Specific topics: 20th and 21st century works for cello. The art of violin making, with emphasis on the production of cellos in Europe after 1900. Major performers after 1900. The world's outstanding contemporary cellists. Works by Slovak composers, eminent Slovak cellists.

Recommended literatue:
APOLÍN, Stanislav– O kráse tónu. JAMU Brno, 2008
BRUN, Paul: New History of DoubleBass, Paris, 1980
CORREDOR, Josep Maria: Hovory s Pablem Casalsem. SNKLHU, Praha, 1958
HAVLÍK, Bedřich: Dějiny a literatura violoncella. Janáčkova akademie múzických umění v Brně, Brno, 2002

MĚRKA, Ivan: Violoncello. Montanex, 2007
PETRÁŠ, Mirek– Violoncello pojednání o tónu. AMU Praha, 2005
URIE, Bedřich– Čeští violončelisté. Hudební edice Příboj, 1946

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
17 hours self-study
30 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi55/22	**Course title:** Interpretation Seminar - Vocal Interpretation 1
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: - active participation in seminars (40%) - artistic performance (20%) - practical exercise (20%) - case study combined with presentation (10%) - Recorded artistic outputs in IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Know the basic terminology related to the interpretation of vocal works - Know how to characterize the specifics of the interpretation of the Old Italian bel canto - Be able to work independently in the study of given repertoire - Able to independently solve technical and expressive problems arising from the nature of the interpreted works	
Brief outline of course (contents standard): 1. Getting acquainted with the creation of Old Italian belcanto 2. To learn the laws of stylistic interpretation and their theoretical analysis 3. Interpretive analysis of audio, video recordings 4. Analysis and comparison of works in different editions and by different interpreters 5. Interpretive analysis of the works of the Old Italian bel canto: J. CACCINI, F. CAVALLI, A. CALDARA, G. LERGRENZI, C. MONTEVERDI, A. STRADELLA, D. SCARLATTI and i.	
Recommended literatue: RANINEC, Jozef.2005.Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN80- 89078- 14- 1 RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8 VEILHAN,Jean- Claude.1979.Therulesofmusical interpretationin the Baroqueera.Leduc 1979. ISBN: 9782856890080 Odporúčaná:	

ALBRECHT, Ján. 1999.Človek a umenie. NHC, Bratislava 1999. ISBN: 80- 88884- 13- O
HRČKOVÁ, Naďa.2003.Dejiny hudby I. Európskystredovek.Orman,Bratislava2003.ISBN 8096877330
NAVRÁTIL, Miloš. 1996. Charakteristika hudebního baroka a portréty slavných mistrů (A.Vivaldi, G.F. Händel, J.S.Bach). Montanex, Ostrava 1996. ISBN 978- 80- 8578- 056- 7

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 of assignment solving and exercises / semester

Course assessment
Total number of assessed students: 31

A	ABS	B	C	D	E	FX	ODP	Uzn.
96.77	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3.23

Instructor: Mgr. art. Mária Porubčinová, ArtD.

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi56/22	**Course title:** Interpretation Seminar - Vocal Interpretation 2

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
- active participation in seminars (40%)
- artistic performance (20%)
- practical exercise (20%)
- case study combined with presentation (10%)
- Recorded artistic outputs in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basic terminology related to the interpretation of vocal works
- Know how to characterize the specifics of Baroque music interpretation
- Be able to work independently in the study of repertoire
- Be able to independently solve technical and expressive problems arising from the nature of the interpreted works

Brief outline of course (contents standard):
1. Getting acquainted with Baroque art
2. To learn the laws of stylistic interpretation and their theoretical analysis
3. Interpretive analysis of audio, video recordings
4. Analysis and comparison of works in different editions and by different interpreters
5. Interpretive analysis of cantata, oratorio and opera arias from the works of J.S. BACH, G.F. HÄNDEL, CH.W. GLUCK, G.B. PERGOLESI, H. PURCELL and others

Recommended literatue:
BACH, Johann Sebastian.1986. Izbrannyje arii iz kantat, Leningrad: Muzyka. (súkromný archív pedagóga)
HÄNDEL, Georg Friedrich.1981.Neun deutsche Arien,HWV 202- 210, Basel London New York Praha: Bärenreiter Kässel. (súkromný archív pedagóga).
RANINEC,Jozef.2005.Vývin tvorby a interpretácie vokálnych skladieb .Akadémia umení,Banská Bystrica 2005. ISBN80- 89078- 14- 1
RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8
VEILHAN,Jean- Claude.1979.TherulesofmusicalinterpretationintheBaroqueera.Leduc 1979. ISBN: 9782856890080

ALBRECHT, Ján. 1999.Človek a umenie. NHC, Bratislava 1999. ISBN 80- 88884- 13- 6

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 of assignment solving and exercises / semester

Course assessment
Total number of assessed students: 29

A	ABS	B	C	D	E	FX	ODP	Uzn.
96.55	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3.45

Instructor: Mgr. art. Mária Porubčinová, ArtD.

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi57/22	**Course title:** Interpretation Seminar - Vocal Interpretation 3

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
- active participation in seminars (40%)
- artistic performance (20%)
- practical exercise (20%)
- case study combined with presentation (10%)
- Recorded artistic outputs in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basic terminology related to the interpretation of vocal works
- Know how to characterize the specifics of classical interpretation
- Be able to work independently in the study of given repertoire
- Be able to independently solve technical and expressive problems arising from the nature of the interpreted works

Brief outline of course (contents standard):
1. Familiarisation with the work of classicism
2. To learn the laws of stylistic interpretation and their theoretical analysis
3. Interpretive analysis of audio, video recordings
4. Analysis and comparison of works in different editions and by different interpreters
5. Interpretive analysis of works by J. Haydn, W.A. Mozart, L.van Beethoven

Recommended literatue:
BEETHOVEN. Ludwig van. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme,Lepzig: Peters.
Dostupné z:https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448- PMLP957960-Beeth_lieder_Pet_High.pdf
BEETHOVEN. Ludwig van. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Lepzig: Peters.
HÄNDEL, Georg Friedrich.1981. Neun deutsche Arien, HWV 202- 210, Basel London New York Praha: Bärenreiter Kässel. (súkromný archív pedagóga).
RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80- 89078- 14- 1

RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8
ŠIŠKOVÁ, Ingeborg. 2011. Dejiny hudby - klasicizmus. Ikar 2011. ISBN978- 80- 551- 2778- 1
:NOVÁČEK, Zdeněk. 1952. Beethovenumelec- revolucionár. Nakladateľstvo Slovenskej akadémie vied a umení, Bratislava1952. ISBN 1358945
BARBAUD, Piere. 1991. Franz Joseph Haydn, Reinbekbei. Rowohlt, Hamburg 1991. ISBN 3499500493
WEISS, David. 1977. Mozart - člověk a génius. Odeon, Praha 1977
ŠIŠKOVÁ, Ingerborg 2010. Dva portréty, Franz Joseph Haydn, Wolfgang Amadeus Mozart. Biblioscandia, Oslo, Praha 2010. ISBN: 978- 82- 7418- 201- 1

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 of assignment solving and exercises / semester

Course assessment
Total number of assessed students: 20

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. Mária Porubčinová, ArtD.

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi58/22	**Course title:** Interpretation Seminar - Vocal Interpretation 4

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
- active participation in seminars (40%)
- artistic performance (20%)
- practical exercise (20%)
- case study combined with presentation (10%)
- recording artistic outputs in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basic terminology related to the interpretation of vocal works
- Know how to characterize the specifics of the interpretation of classicism in operatic literature
- Be able to work independently in the study of given repertoire
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works

Brief outline of course (contents standard):
1. Familiarization with the work of classicism in opera literature
2. To learn the laws of stylistic interpretation and their theoretical analysis
3. Interpretive analysis of audio, video recordings
4. Analysis and comparison of works in different editions and by different interpreters
5. Interpretive analysis of the works of W. A. Mozart

Recommended literatue:
Arien album, sopran, Leipzig: Peters.
Arien album, mezzo- soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters.
RANINEC,Jozef. 2005.Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN80- 89078- 14- 1
RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8
ŠIŠKOVÁ, Ingeborg. 2011. Dejiny hudby - klasicizmus. Ikar 2011. ISBN978- 80- 551- 2778- 1
TROJAN, Jan. 2001. Dějiny opery. Paseka, Praha a Litomyšl 2001. ISBN 80- 7185- 348- 8
WEISS, David. 1977. Mozart - člověk a génius. Odeon, Praha 1977. ISBN 80- 7341- 773- 1

ŠIŠKOVÁ, Ingerborg 2010. Dva portréty, Franz Joseph Haydn, Wolfgang Amadeus Mozart. Biblioscandia, Oslo, Praha 2010. ISBN: 978- 82- 7418- 201- 1
LEONHART, Dorothea. 1994. Mozart. , Diogenes Verlag, Zürich 1994. ISBN 3257064993

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 of assignment solving and exercises / semester

Course assessment
Total number of assessed students: 20

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. Mária Porubčinová, ArtD.

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi59/22	**Course title:** Interpretation Seminar - Vocal Interpretation 5

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
- active participation in seminars (40%)
- artistic performance (20%)
- practical exercise (20%)
- case study combined with presentation (10%)
- recording of artistic outputs in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basic terminology related to the interpretation of vocal works
- Know how to characterize the specifics of the interpretation of song works of the Romantic period
- Be able to work independently in the study of given repertoire
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works

Brief outline of course (contents standard):
1. Familiarisation with the song production of the Romantic period
2. To learn the laws of stylistic interpretation and their theoretical analysis
3. Interpretive analysis of audio, video recordings
4. Analysis and comparison of works in different editions and by different performers
5. Interpretive analysis of works by F. SCHUBERT, R. SCHUMANN, F. CHOPIN, J. BRAHMS, A. DVOŘÁK, B. SMETANA, F. M.. BARTHOLDY, V. NOVÁK, M. SCHNEIDER - TRNAVSKÝ, J. L.
BELLA, P. I. CHAYKOVSKY, E. H. GRIEG, J. SIBELIUS, H. BERLIOZ, C. M. von WEBER

Recommended literatue:
Arien album ,sopran, Leipzig: Peters.
Arien album, mezzo- soprano, Leipzig: Peters.
Arien album,alto, Leipzig: Peters.
Dostupné z: https://imslp.org/wiki/Arien- Album_(D%C3%B6rffel%2C_Alfred)
Ausgewählte opern arien für sopran II, Leipzig: Peters. (súkromný archív pedagóga).
České operní arie I. .soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umení. (súkromný archív pedagóga).

RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80- 89078- 14- 1
RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8
ŠTEFKOVÁ, Markéta. (ed.) 2004- 2006. Prezentácie- Konfrontácie. Zborník príspevkov z medzinárodnej konferencie. (ed.) Markéta Štefková, Katarína Pokojná. Katedra teórie hudby a Centrum výskumu na HTF VŠMU, Bratislava 2004- 2006. ISBN 978- 80- 969354- 2-
0 EINSTEIN, Alfred. 1989. Hudba v období romantizmu. Opus, Bratislava 1989. ISBN 8070930039

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 of assignment solving and exercises / semester

Course assessment
Total number of assessed students: 21

A	ABS	B	C	D	E	FX	ODP	Uzn.
95.24	0.0	0.0	0.0	0.0	0.0	4.76	0.0	0.0

Instructor: Mgr. art. Mária Porubčinová, ArtD.

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi60/22	**Course title:** Interpretation Seminar - Vocal Interpretation 6

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
- active participation in seminars (40%)
- artistic performance (20%)
- practical exercise (20%)
- case study combined with presentation (10%)
- recording artistic outputs in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basic terminology related to the interpretation of vocal works
- Know how to characterize the specifics of the interpretation of German, French and English composers
- Be able to work independently in the study of given repertoire
- Able to independently solve technical and expressive problems arising from the nature of the works being interpreted

Brief outline of course (contents standard):
1. Introduction to the works of German, French and English composers
2. To learn the laws of stylistic interpretation and their theoretical analysis
3. Interpretive analysis of audio, video recordings
4. Analysis and comparison of works in different editions and by different performers
5. Interpretive analysis of works. MESSIAEN, P. BOULEZ, E. WOLF- FERRARI, O. RESPIGHI, A. CASELLA, L. DALLAPICCOLA, L. NONO, B. MADERNA, I..F. STRAVINSKY, B. BARTÓK, Z. KODALY, G. ENESCU, K. SZYMANOWSKI, L. JANÁČEK, B. MARTINŮ

Recommended literatue:
Arien album, sopran, Leipzig: Peters.
Arien album, mezzo- soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters.
Dostupné z: https://imslp.org/wiki/Arien- Album_(D%C3%B6rffel%2C_Alfred)
Ausgewählte opern arien für sopran II, Leipzig: Peters. (súkromný archív pedagóga).
České operní arie I.soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umení. (súkromný archív pedagóga).

RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80- 89078- 14- 1
RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8
Odporúčaná:
TROJAN, Jan. 2001. Dějiny opery. PASEKA, Praha - Litomyšl 2001. ISBN 8071853488
BURLAS, Ladislav. 1996. Dejiny slovenskej hudby od najstarších čias po súčasnosť. Asco, Bratislava 1996. ISBN 8088820049

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 of assignment solving and exercises / semester

Course assessment
Total number of assessed students: 20

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. Mária Porubčinová, ArtD.

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn0001/26	**Course title:** Interpretation Seminar – Accordion, Piano 1

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on Baroque musical works; and evaluate stylistic authenticity in the performance of Baroque music.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: doc. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn0002/26	**Course title:** Interpretation Seminar – Accordion, Piano 2

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate performance nuances specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to performance-related challenges; formulate a performance analysis in writing or via presentation; identify expressive challenges within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from the Classical period; and evaluate stylistic authenticity in the performance of works from the Classical period.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: doc. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn0003/26	**Course title:** Interpretation Seminar – Accordion, Piano 3

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational process, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works of musical Romanticism; and evaluate stylistic authenticity in the interpretation of works from the Romantic era.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: doc. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn0004/26	**Course title:** Interpretation Seminar – Accordion, Piano 4

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: demonstrate—both practically and theoretically—interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on 20th- and 21st-century musical works; and evaluate stylistic authenticity in the performance of 20th- and 21st-century music.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: doc. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn0005/26	**Course title:** Interpretation Seminar – Accordion, Piano 5

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from all stylistic periods; and evaluate stylistic authenticity in the interpretation of works from all stylistic periods.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: doc. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn0006/26	**Course title:** Interpretation Seminar – Accordion, Piano 6

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational process, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from all stylistic periods; assess stylistic authenticity in the interpretation of works from all stylistic periods; and defend their own interpretation of a work.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: doc. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn185/22	**Course title:** Interpretation of dulcimer works of the 20th century 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of 1 original composition for dulcimer from the 20th century (30%)
- passing the exam (10%)
- passing a class recital (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of 20th century dulcimer works
- be familiar with composers and musical works for dulcimer of the 20th century
- be able to characterise the specific features of 20th century interpretation
- be able to work with the pedal and its influence on the means of expression in music
- be able to solve technical and expressive problems arising from the nature of the works being performed
- be able to work with tone production and tone colour

Brief outline of course (contents standard):
1. acquaintance with 20th century dulcimer literature
2. solving the problem of notation for the dulcimer
3. interpretation of 20th century compositions for dulcimer
4. actively guiding the student to a correct and prompt orientation in the key, tempo, and style in which a given piece is written
5. analysis and comparison of works in different editions and by different performers
6. setting 1-2 20th century works for dulcimer

Recommended literatue:
BALASSA, Sándor. 2011. Négy előadási darab cimbalomra. Solo Music Zeneműkiadó Kft. Budapest. ISMN 979-0-9005271-7-2. (súkromný archív pedagóga)
BUSH, Alan. 1966. Két tánc/Two dances op. 64. Editio Musica Budapest. Z.5187. (súkromný archív pedagóga)
CSILLAG, Pierre. Visages dans le boi. (autorské vydanie). (súkromný archív pedagóga)
DUTILLEUX, Henri. 1985. L'arbre des songes, concerto pour violin et orchestre. B. Schott's Söhne, Mainz, 46027.

FARKAS, Ferenc. 1995. Hybrides – Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)
GRIMM, Willy. 1997. Loui-Musig, Flöte und Hackbrett. manuscript.
GYÖRE, Zoltán. 1994. Tételkék, kürt-cimbalom. Gödöllő, autorské vydanie.
GYÖRE, Zoltán. SZ 1975. szerzői kiadás (autorské vydanie). (súkromný archív pedagóga)
HAJDENKO, Anatolij. Ciganiada - Koncertná rapsódia. manuscript. (súkromný archív pedagóga)
KAMISNKI, Dmtiry, Cimbalový koncert. Bibliotéka CCCR 58-435. (súkromný archív pedagóga)
KÁLMÁN, Emmerich. Gräfin Mariza – cimbalový part z Maďarského štátneho operetného divadla.
KÁROLYI, Pál. 1971. Négy Cimbalomdarab. Editio Musica Budapest. Z. 6166.
(súkromný archív pedagóga)
KUČERA, Václav. 1968. Spektra. Edition Supraphon Praha- Bratislava. H 4669.
(súkromný archív pedagóga)
KURTÁG, György. 1980. 13 Darab két cimbalomra a „Játékok“-ból. Budapest: Editio Musica Budapest. Z. 8773.
(súkromný archív pedagóga)
KURTÁG, György. 1971. Acht Duos für Violine und Cimbal, Op. 4. Budapest: Editio Musica Budapest. (súkromný archív pedagóga)
KURTÁG, György. 1998. Tre pezzi per clarinetto e cimbalom, Op. 38. Budapest: Editio Musica Budapest. Z.14130. (súkromný archív pedagóga)
LEGÁNY, Dénes. 2021. Cimbalom Fantázia – Magyar Cimbalomzene III. Cimbalom World Association. Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)
LEHÁR, Franz. Zigeunerliebe. 1908/0938. Glocken Verlag, Wien, G.V. 140.
NAGY, József. Cimbalom-Művei, Magyar Hangulatképek, szerzői kiadás (autorské vydanie), Pesti
Könyvnyomda Rt. 9550. (súkromný archív pedagóga)
PETROVICS, Emil. 1981. Nocturne – Deux Mouvements. Editio Musica Budapest. Z. 8936.
(súkromný archív pedagóga)
PEK, Albert. 1997. Poetische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 151.
(súkromný archív pedagóga)
PEK, Albert. 2007. Walzer. Musikverlag Katerina Zlatniková Stuttgart, Nr. 162.
(súkromný archív pedagóga)
PEK, Albert. 1997. Ein Altes Lied. Musikverlag Katerina Zlatniková Stuttgart, Nr. 152.
(súkromný archív pedagóga)
PEK, Albert. 2000. Sonet I. II. III. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 155.
(súkromný archív pedagóga)
PEK, Albert. 2001. Sonet IV. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 156.
(súkromný archív pedagóga)
POLDINI, Ede. Farsangi lakodalmas – cimbalový part z Maďarskej Štátnej opery.
PÓCS, Katalin Szemlélődés. 1996 Viedreiunddreissig München. 433-8059.
(súkromný archív pedagóga)
SCHERRER, Roland. Drei Lieder für Geige und Hackbrett. manuscript. (súkromný archív pedagóga)
SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 3. manuscript.
(súkromný archív pedagóga)
SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 1. manuscript.
(súkromný archív pedagóga)
SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 2. manuscript.

(súkromný archív pedagóga)
STRAVINSKY, Igor. 1992. Rag time. Music Sales America J.W.C. 22A.
ISBN-10: 0711922438, ISBN-13: 978-0711922433.
SZOKOLAY, Sándor. 1995. Sonatina da chiesa – Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)
VAVRINECZ, Béla. 1995. Dirge/Sirató - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 9

A	ABS	B	C	D	E	FX	ODP	Uzn.
88.89	0.0	0.0	0.0	0.0	0.0	11.11	0.0	0.0

Instructor: Mgr. art. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn186/22	**Course title:** Interpretation of dulcimer works of the 20th century 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of 1 original composition for dulcimer from the 20th century (30%)
- passing the exam (10%)
- passing a class recital (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of 20th century dulcimer works
- be familiar with composers and musical works for dulcimer of the 20th century
- be able to characterise the specific features of 20th century interpretation
- be able to work with the pedal and its influence on the means of expression in music
- be able to solve technical and expressive problems arising from the nature of the works being performed
- be able to work with tone production and tone colour

Brief outline of course (contents standard):
1. acquaintance with 20th century dulcimer literature
2. solving the problem of notation for the dulcimer
3. interpretation of 20th century compositions for dulcimer
4. actively guiding the student to a correct and prompt orientation in the key, tempo, and style in which a given piece is written
5. analysis and comparison of works in different editions and by different performers
6. setting 1-2 20th century works for dulcimer

Recommended literatue:
BALASSA, Sándor. 1986. Hajta Virágai op. 38. Edition Musica, Budapest. Z. 13130. (súkromný archív pedagóga)
BARTÓK, Béla. 1981. First Rhapsody. Boosey & Hawkes, Universal Edition, B. & H. 16229.
DADÁK, Jaromír. Miniatury – manuscript. (súkromný archív pedagóga)
DADÁK, Jaromír. 1996. Koncertní etuda. Brno: Martin Zeman. MZ005. (súkromný archív pedagóga)

GYÖRE, Zoltán. 1983. Palóc Szvit, klarinét-cimbalom. Gödöllő, autorské vydanie. (súkromný archív pedagóga)
GYÖRE, Zoltán. 1988. Marimbalom, marimba-cimbalom. Gödöllő. autorské vydanie. (súkromný archív pedagóga)
HÁBA, Alois. Suita pro cimbal op. 91 – Manuscript (MAJATEK, Praha 03840). (súkromný archív pedagóga)
HOLLÓS, Máté. 1998. Toccata Lírica – Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)
KOCSÁR, Miklós. 1998. Ballada Cimbalomra - Magyar Cimbalomzene II. Cimbalom World Association, Budapest.
KOCSÁR, Miklós. 1984. Repliche No. 3. Editio Musica Budapest. Z.12646. (súkromný archív pedagóga)
KUBKOVIČ, Ladislav. 1984. Sonatina G-dur für Flöte und Cimbal. manuscript. (súkromný archív pedagóga)
KODÁLY, Zoltán. opera Háry János – cimbalový part z Maďarskej Štátnej opery.
KODÁLY, Zoltán. 1927. Háry János Suita – Universal Edition, UE 31749.
KODÁLY, Zoltán. 1955. Kállai kettős. Editio Musica Budapest, Z.1026.
KURTÁG, György. 2004. Concertante. Editio Musica Budapest, Z. 14392.
KURTÁG, György. 1976. Szálkák, Budapest: Editio Musica Budapest. Z.7563(súkromný archív pedagóga)
LEGANY, Dénes. Ragtime. Edition Simonffy Zeneműkiadó Bt. 486. (súkromný archív pedagóga)
LEGÁNY, Dénes, 2021. Nocturno – Magyar Cimbalomzene III. Cimbalom World
PEK, Albert. 2007. Tarantella. Musikverlag Katerina Zlatniková Stuttgart. NR 161. (súkromný archív pedagóga)
PEK, Albert. 2007. Divertimento. Musikverlag Katerina Zlatniková Stuttgart. Nr. 159. (súkromný archív pedagóga)
PEK, Albert. 1999. Melodie. Musikverlag Katerina Zlatniková Stuttgart. Nr. 154. (súkromný archív pedagóga)
PEK, Albert. 1997. Nocturno. Musikverlag Katerina Zlatniková Stuttgart. Nr. 153. (súkromný archív pedagóga)
PEK, Albert. 2001. Chromatische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 157. (súkromný archív pedagóga)
PONGRÁCZ, Zoltán. 1988. Cimbalomverseny elektronikus kísérettel (Cimbalkoncert s elektronikou). manuscript. (súkromný archív pedagóga)
POSPIŠIL, Juraj. 1995. Suita pre cimbal sólo op. 66. Hudobný fond Bratislava, ISBN 80-88732-60-3. (súkromný archív pedagóga)
RÉKAI Iván. 2021. Cseppkövek/Stalactites per cimbalom, Op. 18/A – Magyar Cimbalomzene III. Cimbalom World Association, Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)
RÉKAI, Iván. 2021. Erdei kápolna romjai/Ruins of the forest chapel Op. 18/B – Magyar Cimbalomzene III. Cimbalom World Association, Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)
RÉKAI, Iván. 2021. Diagenesis/Kőzettéválás Op. 18/C - Magyar Cimbalomzene III. Cimbalom World Association, Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)
STRAVINSKY, Igor. 2014. Renard. Chester Music Edition. ISBN 9781783056767.
SZOKOLAY, Sándor. 1980. Négy Sirató, Budapest: Editio Musica Budapest. Z. 8849. (súkromný archív pedagóga)

ZÁDOR, Dezső (Dezider). 2021. Cimbalomkoncert. Budapest: Cimbalom World Association. ISMN 979-0-801680-47-1. (súkromný archív pedagóga)
ZELJENKA, Iľja. 1999. Toccata pre cimbal. Hudobný fond Bratislava. (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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 8

A	ABS	B	C	D	E	FX	ODP	Uzn.
62.5	0.0	25.0	0.0	0.0	0.0	12.5	0.0	0.0

Instructor: Mgr. art. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz0001/26	**Course title:** Interpretation seminar - choir conducting 1

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on Baroque musical works; and evaluate stylistic authenticity in the performance of Baroque music.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: prof. Miroslawa Knapik

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz0002/26	**Course title:** Interpretation seminar - choir conducting 2

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate performance nuances specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to performance-related challenges; formulate a performance analysis in writing or via presentation; identify expressive challenges within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from the Classical period; and evaluate stylistic authenticity in the performance of works from the Classical period.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: prof. Miroslawa Knapik

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz0003/26	**Course title:** Interpretation seminar - choir conducting 3

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Aktívna účasť na vyučovaní (40%), interpretačný výkon (50%), seminárna práca / písomný test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational process, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works of musical Romanticism; and evaluate stylistic authenticity in the interpretation of works from the Romantic era.

Brief outline of course (contents standard):
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: prof. Miroslawa Knapik

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/I.Dz0004/26	**Course title:** Interpretation seminar - choir conducting 4

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: prof. Miroslawa Knapik

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz0005/26	**Course title:** Interpretation seminar - choir conducting 5

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from all stylistic periods; and evaluate stylistic authenticity in the interpretation of works from all stylistic periods.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: prof. Miroslawa Knapik

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz0006/26	**Course title:** Interpretation seminar - choir conducting 5
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from all stylistic periods; assess stylistic authenticity in the interpretation of works from all stylistic periods; and defend their own interpretation of a work.	
Brief outline of course (contents standard): Canzona Neosoliensis will serve as a flagship choral ensemble of the FMU AU, primarily dedicated to public performances, concerts, festivals, and competitions in Slovakia and abroad.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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: prof. Miroslawa Knapik

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: VI/ I.Ms07-1/26	**Course title:** Interpretative seminar - Musical theater singing 1

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (50%)
Preparation of a 5-page term paper on the topic of Favorite Musical (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to analyze a musical work
- understand the given work as well as analyse the relationships in the given work
- be able to rehearse a piece of music in agreement with the teacher
- be able to work independently on compositions

Brief outline of course (contents standard):
1. Selection of musical literature
2. Basics of correct interpretation
3. Fundamentals of creating a dramatic character

Recommended literatue:
DONOVALOVÁ, Katarína. 2005. Sprievodca muzikálmi. Banská Bystrica: Verejná knižnica Mikuláša Kováča v Banskej Bystrici. ISBN 80- 88783- 34- 8

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
17 hours self-study
30 hours individual creative activity

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: PhDr. Jana Orlická
Last changed: 25.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.MS08-1/26	**Course title:** Interpretative seminar - Musical theater singing 2

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (30%)
Performing one world musical song in the original language (40%)
Written description of the character's work, taking into account its inclusion

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to analyze relationships in a musical work
- be able to work independently on the interpretation of a musical song
- be able to justify verbally and in writing the interpretation of a song
- be able to develop a song vocally and as an actor

Brief outline of course (contents standard):
1. Basics of correct interpretation
2. Basics of creating a dramatic character
3. Interpretation of a song from musical world literature with piano accompaniment or musical background

Recommended literatue:
ORAVEC, Peter. 2012. Dejiny muzikálu. I, Od najstarších čias k počiatku „zlatého veku“. Nitra : Univerzita Konštantína Filozofa. ISBN 9788055802091 ORAVEC, Peter. 2014. Dejiny muzikálu. II, Zlatý vek muzikálu: od Oklahomy! po Evitu. Nitra : Univerzita Konštantína Filozofa. ISBN 9788055807072

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
17 hours self-study
30 hours individual creative activity

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: PhDr. Jana Orlická

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms09-1/26	**Course title:** Interpretative seminar - Musical theater singing 3
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (30%) Staging of one Czech or Slovak musical song and one Slovak musical song and their stage treatment (40%) Written short seminar paper on the approach to the two songs and the difference in their interpretation (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to analyze relationships in interpreted musical works with an emphasis on a given song and the character the student is portraying - be able to work independently on the interpretation of a musical song - be able to develop a song vocally and as an actor - understand the means of expression and be able to compare them	
Brief outline of course (contents standard): 1. Basics of correct interpretation 2. Basics of creating a dramatic character 3. Interpretation of one song from the world musical production and one Czech or Slovak musical song of own choice with piano accompaniment or musical background	
Recommended literatue: BEZ, Helmut, DEGENHARDT, Jürgen, HOFMANN, H. P. 1987. Muzikál. Bratislava: Opus	
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 17 hours self-study 30 hours individual creative activity	

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: PhDr. Jana Orlická

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms10-1/26	**Course title:** Interpretative seminar - Musical theater singing 4

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (30%)
Staging of one Czech or Slovak musical song and its stage performance (40%)
Written short term paper dealing with the student's subjective view of the musical from which he/she is interpreting the chosen song and the rationale for his/her choice (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to form his/her own opinion on the interpreted work, or part of the work he/she is interpreting
- be able to take, defend and justify his/her own opinion or view of the work
- be able to name and justify his/her own means of expression
- be able to conduct a constructive polemic in the name of defending one's own opinion on one's own interpretation of a selected and performed work

Brief outline of course (contents standard):
1. Basics of correct interpretation
2. Basics of creating a dramatic character
3. Interpretation of one song from a Slovak musical and one Czech musical song of own choice with piano accompaniment or background music

Recommended literatue:
PROSTĚJOVSKÝ, Michael. 2008. Muzikál expres: Malý průvodce velkým muzikálem. Brno: Větrné Mlýny. ISBN 978- 80- 86907- 49- 9.
BÁR, Pavel. 2013. Od operety k muzikálu: zábavněhudební divadlo v Československu po roce 1945. Praha: AMU. ISBN 978- 80- 7437- 115- 8.

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
17 hours self-study

30 hours individual creative activity

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: PhDr. Jana Orlická

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms11-1/26	**Course title:** Interpretative seminar - Musical theater singing 5
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (30%) Performing two musical songs of their own choice and their stage performance. The song can be Czech or Slovak, one must be from before 1990 and the other from after 1990 (40%) A written short term paper comparing the two interpreted songs. The paper will also include a comparison of the two musicals from which the songs originated in terms of the period in which they were written, as well as in terms of the means of performance and expression (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to perform two musical songs of his/her choice - be able to compare the creation of musical works that come from different periods	
Brief outline of course (contents standard): Interpretation of two musical songs from Slovak or Czech musicals of own choice from two different periods with piano accompaniment or background music	
Recommended literatue: PROSTĚJOVSKÝ, Michael. 2008. Muzikál expres: Malý průvodce velkým muzikálem. Brno: Větrné Mlýny. ISBN 978- 80- 86907- 49- 9. BÁR, Pavel. 2013. Od operety k muzikálu: zábavněhudební divadlo v Československu po roce 1945. Praha: AMU. ISBN 978- 80- 7437- 115- 8.	
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 17 hours self-study 30 hours individual creative activity	

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: PhDr. Jana Orlická

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: VI/ I.Ms12-1/26	**Course title:** Interpretative seminar - Musical theater singing 6

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (50%)
Performing one complete musical character according to the assignment (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will:
- will be able to study a full musical character, capitalizing on all the experience from previous semesters
- be able to produce a seminar paper on a specified topic of 20 pages in A4 format
- understand the interpreted work and be able to analyse the work both formally and expressively

Brief outline of course (contents standard):
Work on the interpretation of musical characters and the ability to theoretically justify a practical performance

Recommended literatue:
ORAVEC, Peter. 2012.Výrazové prostriedky muzikálu. Nitra : Univerzita Konštantína Filozofa. ISBN 9788055800905

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
17 hours self-study
30 hours individual creative activity

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: PhDr. Jana Orlická

Last changed: 25.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko80/26	**Course title:** Introduction to Contemporary Music Interpretation 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: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
The student will be assessed both continuously throughout the semester (quality of independent preparation and participation in class—i.e., ensemble rehearsals: 50 points) and at the end of the semester (practical performance: 50 points). The course concludes—specifically after the second semester—with a public concert. To achieve a grade of A, a total of at least 91 points is required; for a grade of B, at least 81 points; for a grade of C, at least 71 points; for a grade of D, at least 61 points; and for a grade of E, at least 51 points. Credits will not be awarded to a student who has more than two unexcused absences or who does not perform in the final concert.

Educational outcomes (performance standard):
• The student is able to study and master the performance of a chosen repertoire from the perspective of an ensemble player. They understand the fundamental principles and tenets of ensemble playing. They are capable of formulating a basic artistic and interpretive concept for preparing the chosen repertoire. They can creatively approach the interpretation of contemporary music scores, discuss them professionally with the conductor (or artistic director) and fellow musicians, and arrive at a creative and technically proficient realization of the musical work in preparation for performance. They have mastered both traditional and experimental instrumental techniques.

Brief outline of course (contents standard):
Principles and tenets of ensemble playing. Various types of musical notation and recording. Study of contemporary scores. Analysis and interpretation of the musical text. Rehearsal and performance preparation of selected repertoire. Free and guided collective improvisation. Navigating the space between composition and improvisation. Extended vocal and instrumental techniques. 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 soudobe 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.
Odporúčaná literatúra – repertoár:
Vzhľadom k rôznorodosti možných (vokálno-)inštrumentálnych zoskupení nie je možné vopred stanoviť konkrétny repertoár. Jeho výber by sa mal však týkať kľúčových predstaviteľov hudby najmä druhej polovice 20. storočia a hudby súčasnej, akými sú Charles Ives, Alban Berg, Anton Webern, Edard Varése, Henry Cowell, Giacinto Scelsi, Olivier Messien, John Cage, Iannis Xenakis, Györgry Ligeti, Luigi Nono, Luciano Berio, Pierre Boulez, Earle Brown, György Kurtág, Morton Feldman, Karlheinz Stockhausen, Christian Wolff, Terry Riley, Steve Reich a i. (vrátane čs. repertoáru v tomto kontexte)
Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu. V zásadne však musí ísť o repertoár prominentných predstaviteľov euro-amerických avantgárd (po roku 1950), vrátane kľúčového repertoáru z tejto oblasti česko-slovenskej proveniencie. Adept (bc., mg.) štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
Contact hours (instruction) – 25 hours,
individual work – 15 hours, and independent study – 20 hours per 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. Daniel Matej, ArtD.

Last changed: 18.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko81/26	**Course title:** Introduction to Contemporary Music Interpretation 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: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Students will be assessed both continuously throughout the semester (based on the quality of home preparation and participation in class—i.e., ensemble rehearsals—worth 50 points) and at the end of the semester (based on a practical performance—worth 50 points). The course concludes with a public concert. To achieve a grade of A, a minimum total of 91 points is required; for a grade of B, at least 81 points; for a grade of C, at least 71 points; for a grade of D, at least 61 points; and for a grade of E, at least 51 points. Credits will not be awarded to students who have more than two unexcused absences or who do not perform in the final concert.

Educational outcomes (performance standard):
• The student is able to study and master the performance of a chosen repertoire from the perspective of an ensemble player. They understand the fundamental principles and tenets of ensemble playing. They are capable of formulating a basic artistic and interpretive concept for preparing the chosen repertoire. They can creatively approach the interpretation of contemporary music scores, discuss them professionally with the conductor (or artistic director) and fellow musicians, and arrive at a creative and technically proficient realization of the musical work in preparation for performance. They have mastered both traditional and experimental instrumental techniques.

Brief outline of course (contents standard):
Principles and tenets of ensemble playing. Various types of musical notation and recording. Study of contemporary scores. Analysis and interpretation of the musical text. Rehearsal and performance preparation of selected repertoire. Free and guided collective improvisation. Navigating the terrain between composition and improvisation. Extended vocal and instrumental techniques. 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 soudobe 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. V zásadne však musí ísť o repertoár prominentných predstaviteľov euro-amerických avantgárd (po roku 1950), vrátane kľúčového repertoáru z tejto oblasti česko-slovenskej proveniencie. Adept (bc., mg.) štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
Contact hours (instruction) – 26 hours,
individual work – 22 hours, and independent study – 12 hours per 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. Daniel Matej, ArtD.

Last changed: 18.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko29/26	**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: 2

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

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 soudobe 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 ansámblovej 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: 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. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko30/26	**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: 2

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

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 soudobe 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 ansámblovej 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: 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. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko31/26	**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: 2

Recommended semester of study: 3., 5.

Degree of study: I.

Prerequisities :

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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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.
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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 ansámblovej 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: 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. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko32/26	**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: 2

Recommended semester of study: 4., 6.

Degree of study: I.

Prerequisities :

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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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 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 ansámblovej 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: 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. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko33/26	**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: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

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:
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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).
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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.
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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 ansámblovej 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: 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. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko34/26	**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: 2

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

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 ansámblovej hry. Rôzne typy notácie a záznamu hudby. Štúdium otvorených partitúr. Analýza notového textu a jeho interpretácia. Nácvik 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
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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 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 ansámblovej 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: 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. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP078/26	**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.

Prerequisities :

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: 0

ABS	NEABS
0.0	0.0

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

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP079/26	**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.

Prerequisities :

Course completion conditions:
- 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:
- 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: 0

ABS	NEABS
0.0	0.0

Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.
Last changed: 13.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP106/26	**Course title:** Mobile Window
Type, load and method of educational activities: **Type:** **Recommended load (in hours):** **Weekly: Whole study period total:** **Method :** present	
Number of credits: 2	
Recommended semester of study: 1., 2..	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Mobility must be approved in advance by the year coordinator and the department chair, who will approve the conditions for the mobility period. - The student must have a completed Learning Agreement or its equivalent. - The content of the mobility must be academically relevant to the degree program. - The results of the mobility must be verifiably documented. - Upon return, the student is required to submit the outcomes and have them recognized.	
Educational outcomes (performance standard): Upon completion of the course, students will: • be familiar with the international music and arts scene, • apply the knowledge and skills they have acquired in a new cultural context, • develop the ability to adapt and engage in interdisciplinary collaboration, • establish professional contacts in an international setting, • reflect on the differences between domestic and international practices, • improve their language skills, • expand their professional portfolio.	
Brief outline of course (contents standard): - Selection and approval of mobility - Defining objectives and a study plan (Learning Agreement) - Completion of the mobility program at a foreign or partner institution - Gaining professional artistic experience - Documentation and creation of outputs - Reflection on the mobility program and transfer of experiences to the home environment - Recognition of learning outcomes and awarding of credits	
Recommended literatue: • Criteria for Participation in Erasmus+ Mobility Programs; Student Mobility—Study Abroad and Work Placements, https://aku.sk/erasmus/kriteria-ucasti-mobilit • Instructions for using the Internship Agreement chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://aku.sk/docman/erasmus/odchzadzajuci-studenti-a-zamestnanci/593-instrukcie-k-zmluve-o-stazi/file	

• Erasmus Student Charter, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://aku.sk/docman/erasmus/odchzadzajuci-studenti-a-zamestnanci/591-erasmus-student-charter-2021-2028/file
• Blended Intensive Programs (BIP), chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.erasmusplus.sk/erasmus_2021_2027/doc/instruktaze/2021/211215_webinar_VS/5_bip_js.pdf

Language of instruction:
Slovak

Notes:
Course Description:
The mobility window is a flexible component of the study program that allows students to complete part of their studies outside their home faculty in accordance with Section of Act No. 300/2022 Z. z., which promotes internationalization and the recognition of learning outcomes. The course is designed as an open module with a variable number of credits depending on the scope and intensity of the mobility experience.
Mobility may take the form of:
- short-term projects (Blended Intensive Program – BIP),
- workshops and summer schools,
- internships and professional placements,
- semester-long study stays (e.g., Erasmus+).
Forms of Mobility
The mobility window allows for the following:
1. Short-term mobility (3–10 credits)
- BIP programs,
- intensive workshops,
- short-term professional internships.
2. Medium-term mobility (10–20 credits)
- thematic study stays,
- combined educational programs,
- longer-term professional internships.
3. Long-term mobility (20–30 credits)
- semester-long study stays (Erasmus+),
- comprehensive professional mobility with a full course load.
Requirements for completing the course:
- mobility must be approved in advance by the year coordinator and the department chair, who will approve the conditions for the mobility period,
- the student must have a completed Learning Agreement or its equivalent,
- the content of the mobility must be academically relevant to the degree program,
- the results of the mobility must be verifiably documented,
- upon return, the student is required to submit the outcomes and have them recognized.
Required

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:

Last changed: 31.08.2026
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.	
Prerequisities :	
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. 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: 157

A	ABS	B	C	D	E	FX	ODP	Uzn.
58.6	0.0	17.2	10.83	5.73	3.82	1.91	0.0	1.91

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

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.	
Prerequisities :	
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: - 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): 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: 152

A	ABS	B	C	D	E	FX	ODP	Uzn.
47.37	0.0	24.34	15.79	6.58	1.97	2.63	0.0	1.32

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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:
- 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):
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. Gluck
5. the first Viennese school: J. Haydn, W. A. Mozart, L. van Beethoven in selected works
6. 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: 125

A	ABS	B	C	D	E	FX	ODP	Uzn.
38.4	0.0	21.6	28.0	5.6	0.8	1.6	3.2	0.8

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

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.	
Prerequisities :	
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 MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3 GLOCKOVÁ, Mária. 2018. Kapitol[k]y 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: 121

A	ABS	B	C	D	E	FX	ODP	Uzn.
45.45	0.0	24.79	17.36	6.61	0.83	1.65	2.48	0.83

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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:
- 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):
1. fin de´siecle 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. Kapitol[k]y 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: 116

A	ABS	B	C	D	E	FX	ODP	Uzn.
69.83	0.0	13.79	12.07	1.72	0.0	0.86	0.0	1.72

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

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.	
Prerequisities :	
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: - 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): 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. 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: 114

A	ABS	B	C	D	E	FX	ODP	Uzn.
58.77	0.0	21.93	14.04	3.51	0.0	0.0	0.0	1.75

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP078/1/26	**Course title:** Music Terminology for International Students 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.

Prerequisities :

Course completion conditions:
Active participation in exercises (70%)
Development and presentation of a seminar project on the assigned topic (30%)
A grade of "pass" will not be awarded to a student who has had more than three unexcused absences from exercises. Absence from exercises can be compensated by making up work.

Educational outcomes (performance standard):
After successfully completing the educational process, the student will:
know the basic terminology related to the issue;
understand, be able to identify and be able to describe the issue using examples from musical practice

Brief outline of course (contents standard):
meaning and definition of terms in the basics of music theory
meaning and definition of terms in harmony
meaning and definition of terms in musical forms and genres
meaning and definition of concepts in counterpoint

Recommended literatue:
BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava. Opus.
SUCHOŇ, Eugen – FILIP, Miroslav. 2002. Stručná náuka o hudbe. Bratislava. Hudobné centrum. ISBN 80-88884-42-X
MEDŇANSKÝ, Karol. 2009. Základy hudobnej teórie. Prešov. Prešovská univerzita v Prešove. ISBN 978-80-555-0044-2
HRUŠOVSKÝ, Ivan. 1972. Úvod do štúdia teórie harmónie. Bratislava. Vysoká škola múzických umení. ISBN (v čase vydania nepridelené)
MEDŇANSKÝ, Karol. 2010. Hudobná tektonika a hudobné formy. Prešov. Prešovská univerzita v Prešove. ISBN 978-80-555-0105-0

Language of instruction:
Slovak

Notes:
Full-time: 50%

Individual creative work: -
Self-study: 50%

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 23.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP079/1/26	**Course title:** Music Terminology for International Students 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.

Prerequisities :

Course completion conditions:
Active participation in exercises (70%)
Development and presentation of a seminar project on the assigned topic (30%)
A grade of "pass" will not be awarded to a student who has had more than three unexcused absences from exercises. Absence from exercises can be compensated by making up work.

Educational outcomes (performance standard):

Brief outline of course (contents standard):
meaning and definition of terms in the basics of music theory
meaning and definition of terms in harmony
meaning and definition of terms in musical forms and genres
meaning and definition of concepts in counterpoint

Recommended literatue:
After successfully completing the educational process, the student will:
know the basic terminology related to the issue;
understand, be able to identify and be able to describe the issue using examples from musical practice

Language of instruction:
Slovak

Notes:
62
Full-time: 50%
Individual creative work: -
Self-study: 50%

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.
Last changed: 23.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP007-1/26	**Course title:** Music Theory 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: 3

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in classes (30%)
Developing and presenting an assessed project on a given topic (40%)
Successful completion of the examination (30 %)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to operationally apply the knowledge and experience gained in the practical-propaedeutic disciplines during his/her studies at the conservatory;
- be able to describe and identify the notation of European music;
- know the basic characteristics of musical instruments;
- be able to analyse musical instruments on the basis of an auditory recording;
- understand the notation of music in a score;
- know the instrumental composition of orchestral and chamber ensembles and the composition of vocal ensembles.

Brief outline of course (contents standard):
1. Notation of European music.
2. Systematics of musical instruments from the historical and developmental aspect.
3. Characteristics of musical instruments (idiophones, membranophones, chordophones, aerophones, electrophones, Slovak folk musical instruments).
4. Established rules of orchestral score creation.
5. Graphic score.
6. Analysis of specific works of world and domestic music literature in correlation with the lecture topic.

Recommended literatue:
HONS, Miloš. 2010. Hudební analýza. Praha: Toga. ISBN 978- 80- 8725- 828- 6. (súkromný archív pedagóga)
MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Praha: Nakladatelství Lidové noviny. ISBN 80- 7106- 23- 83. (súkromný archív pedagóga)
MODR, Antonín. 2009. Hudební nástroje. Praha: Bärenreiter. ISBN 978- 80- 8638- 512- 9. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:8559629&theme=aubb.

RYBARIČ, Richard. 1982. Vývoj európskeho notopisu. Bratislava: Opus. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:1091079&theme=aubb.
STRENÁČIKOVÁ, Mária, STRENÁČIK, Peter. 2011. Kapitoly o hudobných nástrojoch. Zlín: Alisa Group. ISBN 978- 80- 903965- 2- 4. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10324272&theme=aubb.

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
4 hours self-study
30 hours solving assignments and preparing papers / 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., Mgr. art. Eva Miškovičová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP008-1/26	**Course title:** Music Theory 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: 3	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (30%) Developing and presenting an assessed project on a given topic (40%) Successful completion of the examination (30 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the essence of intervallic, modal, tonal harmony; - know the laws and basic rules of classical tonal harmony; - be able to analyze the harmonic progression of a composition; - be able to create a simple harmonisation of a melody; - know the atonal principle of creating a piece of music; - able to analyze counterpoint examples; - know the laws of different types of counterpoint.	
Brief outline of course (contents standard): 1. Confirmation of the basic knowledge - determinants of the study of harmony and counterpoint. 2. Modal harmonic system. Fundamentals of functional harmony. 3. Harmony in Baroque, Classicism and Romanticism. 4. Basic elements of tonal music in the 20th century. 5. Compositional techniques of atonal music. 6. The doctrine of counterpoint (counterpoint of vocal polyphonic music, counterpoint of instrumental polyphony). 7. Analysis of specific works of world and domestic musical literature in correlation with the lecture topic.	
Recommended literatue: FILIP, Miroslav. Súborné dielo I - Vývinové zákonitosti klasickej harmónie. Bratislava: Hudobné centrum. ISBN 978- 80- 89427- 16- 1. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:8260507&theme=aubb. HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 978- 80- 89427- 38- 3. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:1362741&theme=aubb.	

MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Praha: Nakladatelství Lidové noviny. ISBN 80- 7106- 23- 83. (súkromný archív pedagóga)
MOTTE de la, Dieter. 2019. Kontrapunkt. Bratislava: Hudobné centrum. ISBN 978- 80- 89427- 31- 4. (súkromný archív pedagóga)
TICHÝ, Vladimír. 2019. Harmonicky myslet a slyšet. Praha: Akademie muzických umění. ISBN 978- 80- 73315- 19- 1. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:12023610&theme=aubb.

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
4 hours self-study
30 hours solving assignments and preparing papers / 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., Mgr. art. Eva Miškovičová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP009-1/24	**Course title:** Music Theory 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: 3	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (30%) Developing and presenting an assessed project on a given topic (40%) Successful completion of the examination (30 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic elements of static and dynamic form; - be able to describe the main types of musical forms; - be able to characterize musical types and forms in terms of their historical development and application; - understand the principles of form analysis of musical artifacts; - be able to analyse the formal construction of instrumental, vocal and musical-dramatic works.	
Brief outline of course (contents standard): 1. Musical form (basic concepts, definition, features). 2. Basic elements of musical form. 3. The main types of musical forms (one - three-part form, variations, sonata form, rondo, contrapuntal forms, free form). 4. Suite and sonata cyclicity. 5. The development of forms and types of European music from a historical perspective. 6. Analysis of specific works of world and domestic musical literature in correlation with the lecture topic.	
Recommended literatue: ADAMKO, Rastislav. 2019. Náuka o hudobných formách. Ružomberok: Verbum. ISBN 978- 80- 561- 0678- 5. (súkromný archív pedagóga) BURLAS, Ladislav. 2006. Formy a druhy hudobného umenia. Žilina: Žilinská univerzita. ISBN 80- 80- 70522- 4. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:1270220&theme=aubb. ZENKL, Luděk. 2017. ABC hudebních forem. Praha: Bärenreiter. ISBN 978- 80- 8638- 533- 4. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:9668341&theme=aubb.	
Language of instruction:	

Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
36 hours of contact teaching
14 hours self-study
40 hours solving assignments and preparing papers / semester

Course assessment
Total number of assessed students: 72

A	ABS	B	C	D	E	FX	ODP	Uzn.
41.67	0.0	8.33	11.11	18.06	8.33	8.33	2.78	1.39

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc., Mgr. art. Eva Miškovičová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.Sp010-1/24	**Course title:** Music Theory 4
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: 3	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (30%) Developing and presenting an assessed project on a given topic (40%) Successful completion of the examination (30 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know musical styles from the music-theoretical aspect; - be able to understand the essence of the development of music-theoretical thought in historical context; - understand the music-theoretical component of compositional movements; - Able to describe the theoretical background of the individual styles of selected composers; - be able to apply music-theoretical knowledge in the analysis of works of different stylistic periods; - Possess practically applicable background information on musical systems that have had a major influence on the formation of the period and the construction of perspective.	
Brief outline of course (contents standard): 1. History of music theory in ancient oriental cultures and European antiquity. 2. Characteristic features of music-theoretical thought in the Middle Ages (the peak of linear composition and the sound-interval construction of harmony). 3. The new character of Baroque compositional practice (melodic, rhythmic, harmonic, polyphonic, tectonic, theory). 4. The temporal demarcation of the Rococo and the Galant styles and their music-theoretical specificities. 5. Personalities of the music theory of classicism and romanticism and their influence on the formation of the style. 6. The development of scientific music theory in the 20th and 21st centuries. 7. Comprehensive analysis of specific works of world and domestic literature in correlation with the lecture topic.	
Recommended literatue: BUKOFZER, Manfred F. 1986. Hudba v období baroka. Bratislava: Opus. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:1083762&theme=aubb.	

BURLAS, Ladislav. 1970. Dejiny európskej hudobnej teórie. Bratislava: Hudobná fakulta VŠMU. (súkromný archív pedagóga)
BURLAS, Ladislav, Faltin, Peter, Filip, Miroslav. 1965. Kapitoly z teórie súčasnej hudby. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:1373433&theme=aubb.
EINSTEIN, Alfred. 1989. Hudba v období romantizmu. Bratislava: Opus. ISBN 80- 7093- 003- 9. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:1060296&theme=aubb.
HOPPIN, Richard. 2007. Hudba stredoveku. Bratislava: Hudobné centrum. ISBN 80- 88884- 87- 3. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:9958850&theme=aubb.
RYBYRIČ, Richard. 1994. Hudobná historiografia. Prešov: Matúš. ISBN 80- 967089- 5- 3. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:1059014&theme=aubb.
ŠIŠKOVÁ, Ingeborg. 2011. Dejiny hudby IV. Klasicizmus. Bratislava: Ikar. ISBN 978- 80- 551- 2778- 1. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10336138&theme=aubb.

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
36 hours of contact teaching
14 hours self-study
40 hours solving assignments and preparing papers / semester

Course assessment
Total number of assessed students: 72

A	ABS	B	C	D	E	FX	ODP	Uzn.
48.61	0.0	13.89	8.33	19.44	2.78	4.17	1.39	1.39

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc., Mgr. art. Eva Miškovičová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP011-1/24	**Course title:** Music Theory 5
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: 3	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (30%) Developing and presenting an assessed project on the assigned topic (40%) Successful completion of the examination (30 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to describe the parameters of a complex analysis of a musical work; - be able to focus on the essential features of the analysed work and highlight its unique and original elements; - be able to analyse the compositional regularities of works of different stylistic periods; - Able to assess the implications for solo, chamber, orchestral performance of a composition; - Know the different style periods based on performance skills; - Able to identify the style period and range of possible composers based on listening to a work; - understand the method of graphic notation of a composition.	
Brief outline of course (contents standard): 1. The origin of the work in the context of musical culture and the social situation of the time. 2. The triad composer - performer - listener. Creative work with musical structure. 3. Analysis of compositions from the Baroque period. 4. Analysis of compositions from the Classical period. 5. Analysis of compositions from the Romantic period. 6. Analysis of compositions from the 20th and 21st centuries.	
Recommended literatue: FERKOVÁ, Eva. 2007. Hudobná analýza - Teória a stručné dejiny. Bratislava: Academic Electronic Press. ISBN 978- 80- 8888- 078- 3. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:9301573&theme=aubb. FERKOVÁ, Eva. 2013. Tektonika a dynamizmus v hudbe. Bratislava: Vysoká škola múzických umení. ISBN 978- 80- 89439- 43- 0. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10558668&theme=aubb.	

GLOCKOVÁ, Mária. 2010. Konvergencie v slovenskej hudbe. Banská Bystrica: Akadémia umení v Banskej Bystrici. ISBN 978- 80- 89078- 62- 2. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10197033&theme=aubb.
HONS, Miloš. 2010. Hudební analýza. Praha: Toga. ISBN 978- 80- 8725- 828- 6. (súkromný archív pedagóga)
MARTINÁKOVÁ- RENDEKOVÁ, Zuzana (ed.). 2010. Progresívne metódy analýzy a interpretácie hudby a umenia III: zborník príspevkov Progresívne metódy analýzy v hudbe a umení 2004, 2006, 2008. Banská Bystrica: Akadémia umení v Banskej Bystrici. ISBN 80-89078- 23- 3. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10295205&theme=aubb.
VESELOVSKÁ, Eva, ADAMKO, Rastislav, BEDNÁRIKOVÁ, Janka. 2017. Stredoveké pramene cirkevnej hudby na Slovensku. Bratislava: Ústav hudobnej vedy SAV. ISBN 978- 80-89135- 38- 7. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:11627972&theme=aubb.

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
36 hours of contact teaching
14 hours self-study
40 hours solving assignments and preparing papers / semester

Course assessment
Total number of assessed students: 58

A	ABS	B	C	D	E	FX	ODP	Uzn.
37.93	0.0	15.52	15.52	17.24	12.07	1.72	0.0	0.0

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc., Mgr. art. Eva Miškovičová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP12-1/26	**Course title:** Music Theory 6
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: 3	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: 1. Active participation in lectures (70%) 2. Passing the final written test or supplementary oral examination (30%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be able to: 1. Define the problem 2. Analyze the work - Analyze the work in terms of tonal arrangement, - harmonic progressions through functional and scale theory, - in terms of the principles of polyphony, - formal arrangement by determining the formative, structural, organic and ideational elements with regard to the motivic-thematic work.	
Brief outline of course (contents standard): 1. Focuses on a comprehensive music-theoretical, aesthetic, historical analysis of works of various types and genres of all stylistic periods 2. Analysis of musical notation as well as musical examples 3. Work with professional literature, its use, processing and mastering in the subject matter	
Recommended literatue: HŮLA,Z.: Nauka o kontrapunktu; JELÍNEK,S.: Cvičebnice kontrapunktické praxe; JIRÁK,K.B.: Nauka o hudebních formách; KRESÁNEK,J.: Slovenská ľudová pieseň zo stanoviska hudobného; KRESÁNEK,J.: Tektonika; KRESÁNEK,J.: Tonalita; JANEČEK,K.: Harmonie rozborem; MOTTE,D.de la: Musikalische analyse; Harmonielehre; SUCHOŇ, E.: Hudobnoteoretické dielo; RIMSKIJ–KORSAKOV,N.: Praktická učebnica harmónie; KRÄMER,T.: Lehrbuch der harmonischen Analyse; KOFROŇ,J.: Učebnice harmonie; HŮLA,Z.: Nauka o harmonii; HRADECKÝ,E.: Úvod do studia tonální harmonie; FILIP,M.: Vývinové zákonitosti klasickej harmónie; BENEŠ,J.: O harmónii; SCHÖNBERG, A.: Štrukturálne funkcie harmónie; NAVRÁTIL, M.: Nástin vývoje evropské hudby, 20. století; SUCHOŇ, E.: Hudobnoteoretické dielo	
Language of instruction:	

SlovaK

Notes:
Total workload is 30 hours per semester (1 credit/30 hours of work)
13 hours of contact teaching
5 hours self-study
12 hours solving assignments and exercises /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., Mgr. art. Eva Miškovičová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms49/26	**Course title:** Musical Dance 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: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in movement workshops (50%), required performance (50%)

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: recognize body positions, sitting and lying-down postures, various forms of exercises for the head, chest, upper and lower limbs, the rhythmic and musical fundamentals of movement on stage, and spatial orientation while standing and on the floor; work with the integration of vocal and physical expression, correctly link dance movements with so-called everyday movement and gestures; master the functionality of movement, longer movement and dance combinations, and the coordination of sound, singing, and movement; harmonize and direct movement toward fluid functionality, using characteristic means of expression in various movement styles.

Brief outline of course (contents standard):
Basic stage postures, stances, and positions in classical dance (hand and foot positions, supporting elements, posture, walking, and bows). Basic steps used on stage in historical and ballroom dances (hop step, polka step, triple step, polonaise step, waltz step). Basic elements of jazz dance and modern dance used on stage.

Recommended literatue:
BEZ, H., DEGENHARDT, J., HOFMANN, H.P.: 1987 Musical, OPUS Bratislava 62-001-87. MUZ PALLANT, CH.: 2006 Contract Improvisation, McFarland & Co., Inc. ISBN 10 0786426470. POLÁKOVÁ, M.: 2010, The Freedom to Discover Dance. Bratislava: Theater Institute
ISBN 9788089369232. INŠTITORISOVÁ, D. et al.: 2003 Interpretive Insights into Contemporary Slovak Theater. Constantine the Philosopher University in Nitra, Faculty of Arts ISBN 80-8050-665-5. FILA, R.: 1991. Why Do We Need Art? Mladé letá ISBN 80-06-00296-7.

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
26 hours of in-class instruction, 14 hours of individual creative work, 20 hours of 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. Michaela Majer

Last changed: 18.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms50/26	**Course title:** Musical Dance 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in movement workshops (50%), required performance (50%)

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: recognize body positions, sitting and lying-down postures, various forms of exercises for the head, chest, upper and lower limbs, the rhythmic and musical fundamentals of movement on stage, and spatial orientation while standing and on the floor; work with the integration of vocal and physical expression, correctly link dance movements with so-called everyday movement and gestures; master the functionality of movement, longer movement and dance combinations, and the coordination of sound, singing, and movement; harmonize and direct movement toward fluid functionality, using characteristic means of expression in various movement styles

Brief outline of course (contents standard):
Coherent movement and dance combinations. Exercises with a partner (body weight, point of support, grips, transitions, and lifts). Exercises using various types of theatrical props. Exercises focused on solo and group work. Supportive exercises for individual growth. Independent, comprehensive vocal and movement performance.

Recommended literatue:
BEZ, H., DEGENHARDT, J., HOFMANN, H.P.: 1987 Musical, OPUS Bratislava 62-001-87. MUZ PALLANT, CH.: 2006 Contract Improvisation, McFarland & Co., Inc. ISBN 10 0786426470. POLÁKOVÁ, M.: 2010, The Freedom to Discover Dance. Bratislava: Theater Institute
ISBN 9788089369232. INŠTITORISOVÁ, D. et al.: 2003 Interpretive Insights into Contemporary Slovak Theater. Constantine the Philosopher University in Nitra, Faculty of Arts ISBN 80-8050-665-5. FILA, R.: 1991. Why Do We Need Art? Mladé letá ISBN 80-06-00296-7.

Language of instruction:
Slovaik

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
26 hours of in-class instruction, 14 hours of individual creative work, 20 hours of 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. Michaela Majer

Last changed: 18.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn007/22	**Course title:** Musical Instrument Play - Accordion 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%)
- completion of a concert performance at a performance seminar (30%)
- passing an examination before the commission (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know perfectly selected works;
- be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression;
- able to gain practice in various performances;
- able to acquire an orientation in the different stylistic periods;
- Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.

Brief outline of course (contents standard):
Works from the Baroque, Classical and Romantic periods (transcriptions)
Works by Slovak authors
Concert works for accordion solo
Concert works for accordion and orchestra (arranged for accordion and piano).

Recommended literatue:
J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga)
D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud)
klasická sonáta: (súkromný archív pedagóga)
V Didi - Miniatúry (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:

The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 6

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. Michal Červienka, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn008/22	**Course title:** Musical Instrument Play - Accordion 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%)
- completion of a concert performance at a performance seminar (30%)
- passing an examination before the commission (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know perfectly selected works;
- be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression;
- able to gain practice in various performances;
- able to acquire an orientation in the different stylistic periods;
- Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.

Brief outline of course (contents standard):
Works from the Baroque, Classical and Romantic periods (transcriptions)
Works by Slovak authors
Concert works for accordion solo
Concert works for accordion and orchestra (arranged for accordion and piano).

Recommended literatue:
J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga)
D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud)
klasická sonáta: (súkromný archív pedagóga)
V.Vlasov : Gulag (súkromný archív pedagóga)
A. Puzskarenko - Skíti 20. storočia (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 6

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: Mgr. art. Michal Červienka, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn009-1/24	**Course title:** Musical Instrument Play - Accordion 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: 5

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%)
- completion of a concert performance at a performance seminar (30%)
- passing an examination before the commission (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know perfectly selected works;
- be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression;
- able to gain practice in various performances;
- able to acquire an orientation in the different stylistic periods;
- Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.

Brief outline of course (contents standard):
Works from the Baroque, Classical and Romantic periods (transcriptions)
Works by Slovak authors
Concert works for accordion solo
Concert works for accordion and orchestra (arranged for accordion and piano).

Recommended literatue:
J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga)
D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud)
klasická sonáta: (súkromný archív pedagóga)
A. Piazzolla - Adios Nonino (súkromný archív pedagóga)
B. Precz - Fantazia Pollacca (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
Total student workload is 150 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
30 hours self-study
94 hours individual creative activity

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. Michal Červienka, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn010/26	**Course title:** Musical Instrument Play - Accordion 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: 5

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%)
- completion of a concert performance at a performance seminar (30%)
- passing an examination before the commission (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know perfectly selected works;
- be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression;
- able to gain practice in various performances;
- able to acquire an orientation in the different stylistic periods;
- Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.

Brief outline of course (contents standard):
Works from the Baroque, Classical and Romantic periods (transcriptions)
Works by Slovak authors
Concert works for accordion solo
Concert works for accordion and orchestra (arranged for accordion and piano).

Recommended literatue:
J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga)
D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud)
klasická sonáta: (súkromný archív pedagóga)
A. Kusjakov- Hlasy odchádzajúceho času (súkromný archív pedagóga)
A. Kusjakov- Sonata no 1. (súkromný archív pedagóga)
A. Kusjakov- Sonata no 2. (súkromný archív pedagóga)
A. Kusjakov- Sonata no 3. (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Michal Červienka, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn011/22	**Course title:** Musical Instrument Play - Accordion 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%)
- completion of a concert performance at a performance seminar (30%)
- passing an examination before the commission (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know perfectly selected works;
- be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression;
- able to gain practice in various performances;
- able to acquire an orientation in the different stylistic periods;
- Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.

Brief outline of course (contents standard):
Works from the Baroque, Classical and Romantic periods (transcriptions)
Works by Slovak authors
Concert works for accordion solo
Concert works for accordion and orchestra (arranged for accordion and piano).

Recommended literatue:
J.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga)
D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud)
klasická sonáta: (súkromný archív pedagóga)
V. Zubitsky - Partita Concertante no1. (súkromný archív pedagóga)
V. Zubitsky - Partita Concertante no2. (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
57.14	0.0	14.29	28.57	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Michal Červienka, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn012/22	**Course title:** Musical Instrument Play - Accordion 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- study of solo repertoire - at least two movements of an original cyclic composition, Works of a Slovak Composer, instructional literature (10%)
- completion of a concert performance at a performance seminar (30%)
- passing an examination before the commission (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know perfectly selected works;
- be able to respect the intention and philosophy of the composers, without losing his/her particular artistic expression;
- able to gain practice in various performances;
- able to acquire an orientation in the different stylistic periods;
- Able to place emphasis on collective interplay, rhythmic precision, intonation, dynamics, phrasing.

Brief outline of course (contents standard):
Works from the Baroque, Classical and Romantic periods (transcriptions)
Works by Slovak authors
Concert works for accordion solo
Concert works for accordion and orchestra (arranged for accordion and piano).

Recommended literatue:
.S.BACH: Prelúdium a fúga z TK I. alebo II., J.S.BACH: 3- hlasné Toccaty a fúgy pre čembalo (súkromný archív pedagóga)
D.SCARLATTI: Sonáty alebo skladby francúzskych clavecinistov (namiesto etud)
klasická sonáta: (súkromný archív pedagóga)
V. Vlasov - Parafraz
V. Didi – Inspirazione

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	14.29	14.29	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Michal Červienka, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn001/22	**Course title:** Musical Instrument Play - Bassoon 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 3 - 4 compositions from the Baroque and Classical periods(10%)
Attending a public concert(20%)
Passing an examination before a committee(20%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the terminology related to the interpretation of bassoon works;
- Know how to characterize the specifics of Baroque and Classical interpretation;
- Understand the issues involved in the study of repertoire. ;
- Able to work independently in the study of repertoire;
- Able to organize own preparation for performance or rehearsals;
- Able to solve technical and expressive problems independently;
- Capable of solving intonation problems on an instrument;

Brief outline of course (contents standard):
- Scales: major and minor, whole-tone, chromatic, medieval throughout;
- Chords: T5 major, minor, major decay, in 3's, 4's. D7 after 3, 4. zv5, zm7, in moderate tempo;
- Technical exercises: intervals from major and minor scales, intervals chromatic, chords chromatic: T5, T6, T6/4, also in countermovement initially at a freer tempo;
- Tone formation: setting, shaping, ending;
- Use of auxiliary fingering, especially for intonationally problematic tones

Recommended literatue:
(Súkromný archív pedagóga)
Etudy:
MILDE, L: Technické etudy op. 24 - Hofmeister, Leipzig - 1981
OZI, E: 42 Capricen /výber/ - Hofmeister, Muzikverlag, Leipzig
MILDE, L: 25 koncertných etud op. 26 prvý zošit /výber/,- Hofmeister Leipzig
Prednesové skladby:
TELEMANN, G. Ph.: Sonáta e- mol pre fagot a klavír- Editio Muzika Budapešť 1970

A. VIVALDI, A: Koncert C- dur pre fagot a klavír- Editio Muzika Budape35 1971
J. CH. VOGEL, J. CH.: Koncert C- dur pre fagot a orchester - Sikorski, Hamburg 1966
O. FLOSMAN: Concertino pre fagot a klavír - Supraphon Praha 1972
KRŠKA, P: Sonáta pre fagot a klavír

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn002/22	**Course title:** Musical Instrument Play - Bassoon 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 3 - 4 compositions from the Baroque and Classical periods(10%)
Attending a public concert(20%)
Passing an examination before a committee(20%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the terminology related to the interpretation of bassoon works;
- Know how to characterize the specifics of Baroque and Classical interpretation;
- Understand the issues involved in the study of repertoire;
- Able to work independently in the study of repertoire;
- Able to organise own preparation for performance or rehearsal;
- Able to solve technical and expressive problems independently;
- Able to solve intonationally problematic tones of the instrument ;

Brief outline of course (contents standard):
- Scales: major and minor, whole-tone, chromatic, medieval throughout;
- Chords: T5 major, minor, major decay, in 3's, 4's. D7 after 3, 4. zv5, zm7;
- Technical exercises: intervals from major and minor scales, intervals chromatically, chords chromatically:
T5, T6, T6/4, also in counter movement initially at a freer tempo;
- Tone formation: setting, shaping, ending ;
- Use of auxiliary fingering especially for intonationally problematic notes;

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
MILDE, L: Koncertné etudy op. 26 /dokončiť/ - Hofmeister, Leipzig
PIVOŇKA, Karel: Technické a rytmické štúdie pre fagot, - Panton, Praha 1982
Prednesové skladby:
TELEMANN, G. Ph.: Sonáta e- mol pre fagot a klavír, Musica, Budapešť

VIVALDI, A: Koncert a- mol pre fagot a klavír, Muzika, Budapešť 1970
DANZI, F: Koncert F- dur pre fagot a orchester - www.fagotizm.narod.ru
SLUKA, L: Sonáta pre fagot a klavír - Supraphon, Praha 1972
JACOB ,J : Concerto pre fagot a klavír, Stainer &Bell

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 1

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn003/22	**Course title:** Musical Instrument Play - Bassoon 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class;(40%)
3 - 4 compositions from Baroque, Classical, 20th century music;(10%)
Attending a public concert;(20%)
Passing an examination before a committee;(20%)
Record artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the terminology related to the interpretation of bassoon works;
- Know how to characterize the specifics of Baroque, Classical and Romantic interpretation;
- Understand the issues involved in the study of repertoire ;
- Able to work independently in the study of repertoire;
- Able to organise own preparation for a performance or rehearsal;
- Able to solve technical and expressive problems independently;
- Able to resolve intonation problems on an instrument;

Brief outline of course (contents standard):
- Scales: major and minor, whole-tone, chromatic, medieval throughout. ;
- Chords: T5 major, minor, major decay, 3, 4 each. D7 after 3, 4. zv5, zm7, MM = 80;
- Technical exercises: intervals from major and minor scales, intervals chromatically, chords chromatically:
T5, T6, T6/4, also in counter movement initially at a freer tempo. MM = 80;
- Tone formation: deployment, shaping, ending;
- Use of auxiliary fingering especially for intonationally problematic tones

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
MILDE, L: Koncertné etudy II. zošit op. 26 /výber/, Hofmeister, Leipzig
PIVOŇKA, K: Technické a rytmické štúdie v mol, Panton Praha
BOGDANOV, L: 24 etud pre fagot, Moskva 1961
Prednesové skladby:

G. Ph. TELEMANN: Sonáta Es- dur pre fagot a klavír, Muzica. Budapešť
A. VIVALDI: Koncert e- mol pre fagot a klavír, Musica Budapešť, 1971
MOZART, W. A: Koncert B- dur pre fagot a orchester, Perers, Leipzig
SAINT- SAENS, C: Sonáta pre fagot a klavír, Edition Peters, Leipzig 1971
WEBER, C. M. v: Andante a rondo Ungarese pre fagot a klavír op. 35; Berlin - Lichterfelde

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn004/22	**Course title:** Musical Instrument Play - Bassoon 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class; (40%)
Performing 3-4 pieces from the Baroque, Classical, Romantic and 20th century periods; (10%)
Completion of a public concert; (20%)
Passing an examination before a committee; (20%)
Record artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the terminology related to the interpretation of bassoon works;
- Know how to characterize the specifics of Baroque, Classical and Romantic interpretation;
- Understand the issues involved in the study of repertoire;
- Able to work independently in the study of repertoire;
- Able to organise own preparation for performance or rehearsal;
- Able to solve technical and expressive problems independently;
- Able to resolve intonation problems on an instrument;

Brief outline of course (contents standard):
- Scales: major and minor, whole-tone, chromatic, medieval throughout. ;
- Chords: T5 major, minor, major decay, 3, 4 each. D7 after 3, 4. zv5, zm7. MM = 80;
- Technical exercises: intervals from major and minor scales, intervals chromatic, chords chromatic: T5, T6, T6/4, also in countermovement initially at a freer tempo. MM = 80;
- Tone formation: deployment, shaping, ending ;
- Use of auxiliary fingering especially for intonationally troubled notes

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
GIAMPIERI, A:16 studi /výber/, RICORDI 1987
MILDE, L: Koncertné etudy II. zošit op. 26 /dokončiť/, Hofmeister Leipzig
PIVOŇKA, K: Vývojové etudy pre fagot, Praha 1953
Prednesové skladby:
A. VIVALDI: Koncert F- dur pre fagot a orchester, Muzika, Moskva 1978

KOŽELUH, J. A: Koncert C- dur pre fagot a orchester, Praha
TANSMAN, A: Sonatína pre fagot a klavír, Max Eschig 1952
ČERNOV. A: Scherzo pre fagot a klavír, Moskva 1975

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 1

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn005/22	**Course title:** Musical Instrument Play - Bassoon 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Performing 4 compositions from the Baroque, Classical, Romantic and 20th and 21st century music (10%).
Attending a public concert (20%)
Passing an examination before a committee (20%)
Recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the terminology related to the interpretation of bassoon works;
- Know how to characterize the specifics of Baroque, Classical and Romantic interpretation;
- Understand the issues involved in the study of repertoire.
- Able to work independently in the study of repertoire;
- Able to organise own preparation for performance or rehearsal;
- Able to solve technical and expressive problems independently;
- Able to solve intonation problems of the instrument;
- Able to choose the correct vocal cord /instrument/ and to adapt it to a given situation;

Brief outline of course (contents standard):
- Scales: major and minor, whole-tone, chromatic, medieval throughout;
- Chords: T5 major, minor, major decay, in 3's, 4's. D7 after 3, 4. zv5, zm7. MM = 100;
- Technical exercises: intervals from major and minor scales, intervals chromatically, chords chromatically:
T5, T6, T6/4, also in countermovement initially at a freer tempo. MM = 100;
- Tone formation: deployment, shaping, ending;
- Use of auxiliary fingering especially for intonationally troubled tones;

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
GIAMPIERI, A:16 studi /výber//; RICORDI
MILDE, L: Koncertné etudy II. zošit op. 26 /dokončiť/;Hofmeister, Leipzig

PIVOŇKA, K: Virtuózne etudy pre fagot /výber/;Praha 1953
Prednesové skladby:
HANDEL, G. F: Sonáta g- mol pre fagot a klavír; Muzica, Budapešť1983
WEBER, C. M. v: Koncert F- dur pre fagot a orchester op.75; Berlin- Lichterfelde
HINDEMIT, P: Sonáta pre fagot a klavír; Schott Musik International, Mainz 1967
HURLSTONE, W: Sonáta F- dur pre fagot a klavír; Emerson edition, England 1976

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 1

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn006/22	**Course title:** Musical Instrument Play - Bassoon 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class; (40%)
Performing 3-4 pieces from the Baroque, Classical, Romantic and 20th and 21st century music; (10%)
Completion of a public concert; (20%)
Passing an examination before a committee; (20%)
Record artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the terminology related to the interpretation of bassoon works;
- Know how to characterize the specifics of the interpretation of Baroque, Classical, Romantic, and 20th and 21st century music;
- Understand the issues involved in the study of repertoire;
- Able to work independently in the study of repertoire;
- Able to organize own preparation for performance or rehearsal;
- Able to solve technical and expressive problems independently;
- Able to solve intonation problems of the instrument;
- Able to select the correct vocal cord /instrument/ and adjust it as necessary;

Brief outline of course (contents standard):
- Scales: major and minor, whole-tone, chromatic, medieval throughout;
- Chords: T5 major, minor, major decay, in 3's, 4's. D7 after 3, 4. zv5, zm7. MM = 100;
- Technical exercises: intervals from major and minor scales, intervals chromatically, chords chromatically:
T5, T6, T6/4, also in countermovement initially at a freer tempo. MM = 100;
- Tone formation: deployment, shaping, ending;
- Use of auxiliary fingering especially for intonationally troubled tones;

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
GIAMPIERI, A:16 studi /výber/; RICORDI

PIVOŇKA, K: Virtuózne etudy pre fagot /výber/; Praha 1953
Prednesové skladby:
VIVALDI, A: Koncert d- mol pre fagot a klavír ;Muzica, Budapešť, 1980
HEINICHEN. J. D: Sonáta D- dur pre fagot a klavír; Peters, Leipzig, 1982
BRUNS, V: Koncert pre fagot a klavír č,1; Breitkopf, 1978
PAUER, J: Koncert pre fagot a orchester; Supraphon, Praha, 1967
Bakalársky koncert z diel z ponuky šiestych semestrov;

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. Milan Oravec, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn117/22	**Course title:** Musical Instrument Play - Cimbalom 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of dulcimer works
- be able to characterize the specifics of the interpretation of Renaissance and Baroque music
- be able to work with the pedal and its influence on the means of expression in music
- be able to work partially independently in the study of repertoire
- be able to organise his own preparation for concert performance and rehearsal
- able to solve technical and expressive problems arising from the nature of the works performed
- able to work with tone production and tone colour

Brief outline of course (contents standard):
1. 2 etudes of different technical issues
2. 1 work from the Renaissance period
3. 2 contrasting movements from cyclic compositions from the Baroque period
4. 1 sonata from original literature for dulcimer
5. Releasing the playing apparatus
6. Interpretive analysis of audio- and video-recordings of concerts
7. Analysis and comparison of works in different editions and by different performers

Recommended literatue:
ALLAGA, Géza. 12 etudes. Edition Neuma Budapest. EN 247. (súkromný archív pedagóga)
ALLAGA, Géza. Hét eredeti concert etude. Edition Neuma Budapest. EN 079. (súkromný archív pedagóga)
BACH, Johann, Sebastian. Sonaten/Partiten, Violine solo (Flesch), Edition Peters- Leipzig 108- 10837. (súkromný archív pedagóga)
VIVALDI, Antonio. 1983. 12 Sonate per violino e basso continuo I. Editio Musica Budapest.

Z. 12129. (súkromný archív pedagóga)
CORELLI, Arcangelo. Sonaten, Band I, Edition Peters. Nr. 3836a. (súkromný archív pedagóga)
BACH, Johann Sebastian. Violinkonzert No. 1. Zeneműkiadó Vállalat Budapest. Z. 1600. (súkromný archív pedagóga)
VAJDA, János. 2021. Gregórián ének - Magyar Cimbalomzene III. Cimbalom World Association, Budapest. ISBN 979- 0- 801675- 92- 7. (súkromný archív pedagóga)
PEK, Albert. 2000. Sonet I. II. III. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 155. (súkromný archív pedagóga)
PEK, Albert. 2001. Sonet IV. Musikverlag Katerina Zlatniková Stuttgart. CMVKZ NR 156. (súkromný archív pedagóga)
KÁROLYI, Pál. 1971. Négy Cimbalomdarab. Editio Musica Budapest. Z. 6166. (súkromný archív pedagóga)
PÓCS, Katalin Szemlélődés, 1996 Viedreiunddreissig München. 433- 8059. (súkromný archív pedagóga)
HOLLÓS, Máté. 1998. Music for any kind of the cimbalom - Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	42.86	42.86	0.0	0.0	14.29	0.0	0.0

Instructor: prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn118/22	**Course title:** Musical Instrument Play - Cimbalom 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of 20th-21st century dulcimer works
- be able to characterize the specifics of Baroque music interpretation
- be able to work partially independently in the study of repertoire
- be able to organise his own preparation for concert performance and rehearsal
- be able to solve technical and expressive problems arising from the nature of the works performed
- able to work with tone production and tone colour
- able to work with the pedal in terms of articulation and phrase formation

Brief outline of course (contents standard):
1. 2 etudes of different technical issues
2. 2 contrasting movements from a sonata by Italian Baroque greats (Tartini, Vivaldi, Corelli)
3. 1 concerto by Baroque masters
4. a solo piece for dulcimer from the 20th-21st centuries.
5. Releasing the playing apparatus.
6. Interpretive analysis of audio- and video-recordings of concerts.
7. Analysis and comparison of works in different editions and by different performers.

Recommended literatue:
ALLAGA, Géza. Öt concert - etude. Edition Neuma Budapest. EN083. (súkromný archív pedagóga)
KUMMER, Friedrich August - ALLAGA Géza. Etűdök. Edition Neuma Budapest. EN 416. (súkromný archív pedagóga)
BACH, Johann Sebastian. Sonaten/Partiten, Violine solo (Flesch). Edition Peters- Leipzig. 10820- 10837. (súkromný archív pedagóga)

LANTMUSIK AUS DER RENAISSANCE I. DVfM32003 Fővárosi Szabó Ervin Könyvtár Zenei Gyűjtemény. Zq17035/2. (súkromný archív pedagóga)
TÖRTÉNET, BIBLIAI ÉS GUNYOROS MAGYAR ÉNEKEK DALLAMAI A XVI. SZÁZADBÓL. musica antiqua hungarica No 3 1993. Budapest, Polifon Zeneműkiadó Bt. (súkromný archív pedagóga)
CORELLI, Arcangelo. 12 Sonate per violino e basso continuo Op. 5 Parta prima (B:No.4- 6) Editio Musica Budapest. Z 12051. (súkromný archív pedagóga)
TARTINI, Giuseppe. 3 Sonaten. Edition Peters No. 1099 - 8626. (súkromný archív pedagóga)
BACH, Johann Sebastian. Konzert Nr 2 E- dur. Edition Peters. Leipzig. 6782. (súkromný archív pedagóga)
SZOKOLAY, Sándor. 1995. Sonatina da chiesa - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)
FARKAS, Ferenc. 1995. Hybrides - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)
DIDI, Vojtech. 2002 . Canzonetta, Zborník Akadémia umení, Fakulta múzických umení, Banská Bystrica ISBN 80- 89078- 06- 0. (súkromný archív pedagóga)
BALASSA, Sándor. 2011. Négy előadási darab cimbalomra. Solo Music Zeneműkiadó Kft. Budapest. ISMN 979- 0- 9005271- 7- 2. (súkromný archív pedagóga)
PEK, Albert. 2007. Walzer. Musikverlag Katerina Zlatniková Stuttgart, Nr. 162. (súkromný archív pedagóga)
PEK, Albert. 1997. Ein Altes Lied. Musikverlag Katerina Zlatniková Stuttgart, Nr. 152. (súkromný archív pedagóga)
HOLLÓS, Máté. 1998. Toccata Lírica - Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)
ALBUM - Proizvedenija Kharkovskich kompozitorov dlja cimbal (Kharkkob, 1999, zostaviteľ E. A. Kosmenko, redakcija E. A. Kosmenko i A. B. Sabickoj). (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.0	0.0	33.33	0.0	0.0	0.0	16.67	0.0	0.0

Instructor: prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn119/26	**Course title:** Musical Instrument Play - Cimbalom 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: 5

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of dulcimer works
- know
- be able to characterize the specifics of Baroque music interpretation
- be able to differentiate the way of interpretation of French, Italian, German and English Baroque music
- be able to interpret musical works from the 18th century for the baroque dulcimer (hackbrett, salterio)
- able to work partially independently in the study of repertoire
- able to organise his own preparation for concert performance and rehearsal
- able to solve technical and expressive problems arising from the nature of the works performed
- able to work with tone production and tone colour
- able to work with the pedal and its influence on the means of expression in music

Brief outline of course (contents standard):
1. 2 etudes of different technical issues
2. 1 work from the works of Baroque greats
3. 1 original work for baroque dulcimer from the 18th century
4. 20th century: 1 longer or 2 shorter pieces
5. intonational purity of playing
6. Release of the playing apparatus
7. Interpretive analysis of audio and video recordings of concerts
8. Analysis and comparison of works in different editions and by different performers

Recommended literatue:

ALLAGA, Géza. Öt concert - etude. Edition Neuma Budapest. EN083.
(súkromný archív pedagóga)
KUMMER, Friedrich August - ALLAGA, Géza. Etűdök. Edition Neuma Budapest. EN 416.
(súkromný archív pedagóga)
BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007- 1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga)
TELEMANN, Georg Philipp. 1933. Kleine Fantasien. Schott's Söhne in Mainz B- S- S 33789.
(súkromný archív pedagóga)
HÄNDEL, Georg, Friedrich. Hallanser Sonaten. Edition Peters- Leipzig, Nr. 455411447.
(súkromný archív pedagóga)
HÄNDEL, Georg, Friedrich. Album I. II. Editio Musica Budapest, Z. 6990, Z. 6991.
(súkromný archív pedagóga)
D'ANDRIEU, Jean Francois. 1961. Hat Zongoradarab. Edition Musica, Budapest, Z.3308.
(súkromný archív pedagóga)
BARBELLA, Emanuelle. 2003. Sonate G- Dur. Edition Tympanon. ISMN M- 700159- 23- 8.
(súkromný archív pedagóga)
BERETTI, Pietro. 1999. Sonate G dur. Edition Tympanon. ISMN M- 700059- 02- 3.
(súkromný archív pedagóga)
BARÁZ, Ádám. Toccata. Edition Neuma Budapest. EN477. (súkromný archív pedagóga)
BALASSA, Sándor, Hajta Virágai op. 38, 1986, Edition Musica, Budapest, Z. 13130.
(súkromný archív pedagóga)
MEISL, Jan. Preambulum e Toccata. B.A.O. Edition 1002. (súkromný archív pedagóga)
DADÁK, Jaromír. Miniatury - manuscript. (súkromný archív pedagóga)
HÁBA, Alois. Suita pro cimbal op. 91 - Manuscript (MAJATEK, Praha 03840).
(súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn120/26	**Course title:** Musical Instrument Play - Cimbalom 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: 5

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of dulcimer works
- be able to characterize the specifics of Baroque music interpretation
- be able to solve various problems of notation and interpretation of music of the 20th-21st centuries
- be able to work with the pedal and its influence on the means of expression in music
- be able to create their own ornamentation in musical works
- be able to work partially independently in the study of repertoire
- be able to organise their own preparation for concert performance and rehearsal
- able to solve technical and expressive problems arising from the nature of the works performed
- able to work with tone production and tone colour

Brief outline of course (contents standard):
1. 2 etudes of different technical issues
2. 1 original sonata for dulcimer from the 18th century
3. work with ornamentation
4. 2 20th-21st century pieces for dulcimer
5. Releasing the playing apparatus
6. Interpretive analysis of audio- and video-recordings of concerts
7. Analysis and comparison of works in different editions and by different performers

Recommended literatue:
ALLAGA, Géza. Öt concert- etude. Edition Neuma. EN083. (súkromný archív pedagóga)
PEK, Albert. 2001. Chromatische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 157. (súkromný archív pedagóga)

PEK, Albert. 1997. Poetische Etüde. Musikverlag Katerina Zlatniková Stuttgart. NR 151. (súkromný archív pedagóga)
BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007- 1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga)
WEI#, Silvius, Leopold. 2004. Suite g- moll/d- moll. Edition Tympanon. ISMN M- 700159- 29- 0. (súkromný archív pedagóga)
CONTI, Angelo. 1987. Sonate G- dur. Musikverlag Josef Preissler. JP6317. (súkromný archív pedagóga)
CONTI, Angelo. 2000. 2. Sonate G- dur. Edition Tympanon. ISMN M- 700159- 04- 7. (súkromný archív pedagóga)
TARTINI, Giuseppe. 3 Sonaten. Edition Peters No. 1099 - 8626. (súkromný archív pedagóga)
ADÁN, Vincente. Divertimiento Nr.1, Edition Salteria. ES1102. (súkromný archív pedagóga)
PEK, Albert. 2007. Tarantella. Musikverlag Katerina Zlatniková Stuttgart. NR 161. (súkromný archív pedagóga)
PEK, Albert. 2007. Divertimento. Musikverlag Katerina Zlatniková Stuttgart. Nr. 159. (súkromný archív pedagóga)
PEK, Albert. 1999. Melodie. Musikverlag Katerina Zlatniková Stuttgart. Nr. 154. (súkromný archív pedagóga)
PEK, Albert. 1997. Nocturno. Musikverlag Katerina Zlatniková Stuttgart. Nr. 153. (súkromný archív pedagóga)
POSPIŠIL, Juraj. 1995. Suita pre cimbal sólo op. 66. Hudobný fond Bratislava, ISBN 80- 88732- 60- 3. (súkromný archív pedagóga)
BUSH, Alan. 1966. Két tánc/Two dances op. 64. Editio Musica Budapest. Z.5187. (súkromný archív pedagóga)
KUČERA, Václav. 1968. Spektra. Edition Supraphon Praha- Bratislava. H 4669. (súkromný archív pedagóga)
LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. (Album). Grafema Libris, Chisinau. ISBN 9975- 9778- 9- 8. (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn121/22	**Course title:** Musical Instrument Play - Cimbalom 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of dulcimer works
- be able to characterize the specifics of the interpretation of different stylistic periods
- be able to work with 20th-21st century sheet music
- be able to interpret compositions at a higher interpretative and technical level
- able to work partially independently in the study of repertoire
- able to organise his own preparation for concert performance and rehearsal
- able to solve technical and expressive problems arising from the nature of the works performed
- able to work with tone production and tone colour
- be able to work with the pedal and its influence on the means of expression in music

Brief outline of course (contents standard):
1. 2 - 3 etudes of various technical problems - transcription from piano part
2. 1 solo piece from the 20th - 21st century for dulcimer
3. 1 concerto by classical masters with own cadenza
4. solving technical problems of pedal work and articulation in technically demanding musical works
5. Releasing the playing apparatus
6. Interpretive analysis of audio- and video-recordings of concerts
7. Analysis and comparison of works in different editions and by different performers

Recommended literatue:
CRAMER, Johann, Baptist. 60 Válogatott Tanulmány. Rozsnyai Károly Könyv- és Zeneműkiadó, Budapest. R.K.233. (súkromný archív pedagóga)

CRAMER, Johann, Baptist. 60 ausgewählte Klavier- Etüden. München, Jos. AIBL, R (2077) 2628. (súkromný archív pedagóga)
CRAMER, Johann, Baptist. Etudes pour Piano. Edition Peters Leipzig. 6639. (súkromný archív pedagóga)
BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007- 1012. Editio Musica Budapest, Z. 13965. (súkromný archív pedagóga)
MOZART, Wolfgang, Amadeus. Fantasie K.397. Edition Musica Budapest. Z.4323. (súkromný archív pedagóga)
STAMITZ, Johann. 2. Divertimento. B. Schott's Söhne in Mainz. 19977. (súkromný archív pedagóga)
HAYDN, Joseph. Violin- Konzert Nr. 3 B- Dur. Edition Brethopf, Nr.2893 Veb Breitkopf & Härte Musikverlag Leipzig. 26211. (súkromný archív pedagóga)
HAYDN, Joseph. 1931. Violinkonzert Nr.1 C dur. Edition Peters, Leipzig. Nr. 4322 - 10815. (súkromný archív pedagóga)
HÄSSLER, Johann, Wilhelm. Grande Gigue D- moll, op. 31. Edition Breitkopf. Nr. 2405. (súkromný archív pedagóga)
HAYDN, Johann, Michael. 1988. Concerto in Sib maggiore. Editio Musica, Budapest. GM1270, Z. 13343. (súkromný archív pedagóga)
NAGY, József. Cimbalom- Művei, Magyar Hangulatképek, szerzői kiadás (autorské vydanie), Pesti Könyvnyomda Rt. 9550. (súkromný archív pedagóga)
LEGÁNY, Dénes, 2021. Nocturno - Magyar Cimbalomzene III. Cimbalom World Association. Budapest. ISBN 979- 0- 801675- 92- 7. (súkromný archív pedagóga)
LEGÁNY, Dénes. 2021. Cimbalom Fantázia - Magyar Cimbalomzene III. Cimbalom World Association. Budapest, ISBN 979- 0- 801675- 92- 7. (súkromný archív pedagóga)
LUTSA, Valeriu. 1999. Caiet pentru tambal 2. Recital. Ruxanda, Chisinau. ISBN 9975- 72- 061- 7. (súkromný archív pedagóga)
HAJDENKO, Anatolij. Ciganiada - Koncertná rapsódia. manuscript. (súkromný archív pedagóga)
SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 1. manuscript. (súkromný archív pedagóga)
SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 2. manuscript. (súkromný archív pedagóga)
SMOLSKY, Dmitry. Koncert pre cimbal a orchester No. 3. manuscript. (súkromný archív pedagóga)
LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. Grafema Libris. Chisinau. ISBN 9975- 9778- 9- 8. (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
20.0	0.0	40.0	40.0	0.0	0.0	0.0	0.0	0.0

Instructor: prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.
Last changed: 27.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn122/22	**Course title:** Musical Instrument Play - Cimbalom 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of dulcimer works
- be able to characterize the specifics of the interpretation of the music of the Romantic period
- differentiate the way of interpretation of works of different stylistic periods
- be able to cope with the technical difficulty of the works studied
- able to work partially independently when studying repertoire
- able to create their own transcriptions
- able to organise his/her own preparation for concert performance and rehearsal
- able to solve technical and expressive problems arising from the nature of the works performed
- able to work with tone production and tone colour
- be able to work with the pedal and its influence on the means of expression in music

Brief outline of course (contents standard):
1. 2 - 3 etudes of different technical problems - transcription from piano part
2. 1 - 2 solo or concert pieces for dulcimer corresponding to the topic of the bachelor thesis
3. 1 dulcimer composition from the 20th-21st century of higher technical and performance difficulty
4. detailed work with pedal technique
5. preparation of the student for the bachelor artistic performance
6. Releasing the playing apparatus
7. interpretive analysis of audio- and video-recordings of concerts
8. Analysis and comparison of works in different editions and by different performers

Recommended literatue:
CRAMER, Johann Baptist. 60 Válogatott Tanulmány. Rozsnyai Károly Könyv- és Zeneműkiadó. Budapest. R.K.233. (súkromný archív pedagóga)

CRAMER, Johann Baptist. 60 ausgewählte Klavier- Etüden. München, Jos. AIBL, R (2077) 2628. (súkromný archív pedagóga)
CRAMER, Johann Baptist. Etudes pour Piano. Edition Peters Leipzig. 6639. (súkromný archív pedagóga)
BACH, Johann Sebastian. 1993. Sechs Suiten für Violoncello allein BWV 1007- 1012. Editio Musica Budapest. Z. 13965. (súkromný archív pedagóga)
BACH, Carl Philip Emanuel. 1983. Sonate für Viola da Gamba und Bass. Edition Peters. Leipzig. Nr. 4287 - 11146. (súkromný archív pedagóga)
STAMITZ, Karl. Konzert B- dur. Edition Breitkopf Nr. 5251. (súkromný archív pedagóga)
TOESCHI, Giovanni. 1963. Sonata. Doblinger K.G. Wien, D.10.741. (súkromný archív pedagóga)
SCHUBERT, Franz. 1886. Sonate, op. 137. No. 1. Edition Breitkopf. E.S. 54. (súkromný archív pedagóga)
SCHUBERT, Franz. 1930. Konzert a- moll. B. Schott & Söhne Mainz. 32614. (súkromný archív pedagóga)
MOZART, Wolfgang Amadeus. Konzert B- dur, Op. 96. Edition Peters. Nr. 4347- 748. (súkromný archív pedagóga)
WEBER, Carl Maria. Andante a Rondo ongarese, Op. 35.1967. Zeneműkiadó Vállalat Budapest. Z. 5413. (súkromný archív pedagóga)
KOCSÁR, Miklós. 1984. Repliche No. 3. Editio Musica Budapest. Z.12646. (súkromný archív pedagóga)
PETROVICS, Emil. 1981. Nocturne - Deux Mouvements. Editio Musica Budapest. Z. 8936. (súkromný archív pedagóga)
KAMISNKI, Dmtiry, Cimbalový koncert. Bibliotéka CCCR 58- 435. (súkromný archív pedagóga)
VAVRINECZ, Béla. 1995. Dirge/Sirató - Magyar Cimbalomzene I. Cimbalom World Association. Budapest. (súkromný archív pedagóga)
KOCSÁR, Miklós. 1995. Ballada Cimbalomra - Magyar Cimbalomzene II. Cimbalom World Association. Budapest. (súkromný archív pedagóga)
LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. Grafema Libris. Chisinau. ISBN 9975- 9778- 9- 8. (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
20.0	0.0	40.0	40.0	0.0	0.0	0.0	0.0	0.0

Instructor: prof. Viktória Herencsár, ArtD., Mgr. art. Martin Budinský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn019/22	**Course title:** Musical Instrument Play - Clarinet 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Studying a selection of technical etudes(10%)
Performing one recital(10%)
Passing an examination before a committee (20%)
Recording artistic output in the IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- understand, on the basis of a common definition with the teacher, the basic technical (physical) fundamentals of playing the instrument at a theoretical level
- be able to understand in depth the requirement of their holistic implementation in his/her own playing
- able to gradually implement a holistic approach to playing on the platform of selected etudes and recital compositions

Brief outline of course (contents standard):
Commonly defining the fundamentals of the game based on
1. creating a physically correct tone with a dense definition of sound at the core of the tone
2. creating a long tone with legato binding of register jumps in the fifth range
3. ultra-fine intermittent continuous sounding tone to the production of staccato articulation
4. the study of selected etudes with specific issues on the subject of correct legato
binding across registers (P. Jeanjean - Vademecum du Clarinettiste).
5. study of selected recital pieces from the point of view of holistic playing technique

Recommended literatue:
(súkromný archív pedagóga)
JEAJEAN, Paul. 2001. “Vade- Mecum” du Clarinettiste. Six études spéciales. Paris. Edition A. Leduc
CAVALLINI, Ernesto. 2002. 30 CAPRICCI per clarinetto. Milano. Edizioni Ricordi.
WEBER, Carl Maria. 2006. Variations on a Theme from the Opera Silvana. Clarinet and Piano. Edition Schott.

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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: doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn020/22	**Course title:** Musical Instrument Play - Clarinet 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Studying a selection of technical etudes(10%)
Performing one recital(10%)
Completion of a concert performance(10%)
Passing a rehearsal in front of a committee(10%)
Record artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to understand in a broader context the requirement of holistically implementing the basic technical fundamentals of playing an instrument into his/her own playing
- be able to use selected etudes and recital pieces as a basis for the implementation of a holistic approach to playing

Brief outline of course (contents standard):
1. Study of selected etudes with specific issues
2. Study of selected recital composition from the point of view of holistic playing technique

Recommended literatue:
(súkromný archív pedagóga)
CAVALLINI, Ernesto. 2002. 30 CAPRICCI per clarinetto. Milano: Edizioni Ricordi.
PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musical Alphonse Leduc
KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company
WEBER, Carl Maria. 2009. Concertino op. 26 für Klarinette und orchester. Klarinette und Klavier. München: Henle Urtext Edition
STAMITZ, Johann. 1984. Concerto in B- flat major. Clarinet and piano. Mainz: Schott Music.

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)

26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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	0.0	33.33	0.0	0.0	0.0

Instructor: doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn021/22	**Course title:** Musical Instrument Play - Clarinet 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Studying a selection of technical etudes(10%)
Performance of one recital from the Classical period(10%)
Performance of one recital from the early 20th century(10%)
Completion of a concert performance(10%)
Passing a rehearsal before a committee(10%)
Record an artistic performance in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to qualitatively advance the realization of a holistic approach to playing on the platform of selected etudes and recitals
- at the same time increase the level of technical finger and tongue equilibration in the actual playing
- understand the basic contexts of the interpretive gestures of the classical style

Brief outline of course (contents standard):
1. Occasional review of special technical exercises related to the basic fundamentals of the game
2. Study of selected etudes with specific problems
3. Study of a selected recital piece - solo concerto or sonata from the Classical period
4. Study of a selected recital composition - in the nature of a chamber collaboration with the piano - from the first half of the 20th century or the second half of the 19th century

Recommended literatue:
(súkromný archív pedagóga)
JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 1er cahier (Assez faciles).
Paris: Éditions Musicales Alphonse Leduc. (súkromný archív pedagóga)
PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musicales Alphonse Leduc.
KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company
PLEYEL, Ignaz. Clarinet Concerto in B- flat major. Adliswil: Edition Kunzelmann

HOFFMEISTER, Franz Anton. Clarinet Concerto in B flat. Mainz: Schott Music
KRAMÁŘ- KROMMER, František. 2021. Koncert Es- dur op. 36 pro klarinet a orch. Praha: vydavatelství
Bärenreiter
STAMITZ, Karl. Konzert für Klarinette und orch. Es dur (Darmstädter). Leipzig: Hoffmeister Verlag
DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano - forte. Paris: Éditions Musicales
Transatlantiques
DANZI, Franz. 1971. Sonate B- dur für Klarinette und Klavier. Mainz: Schott Music
SCHUMANN, Robert. 2018. Fantasiestücke op. 73 für Klavier und Klarinette. München: Henle Verlag
WIDOR, Charles Marie. Introduction et Rondo pour clarinette et piano. Paris: Éditions Heugel
MILHAUD, Darius. Sonatine pour clarinette et piano. Paris: Durand Éditions Musicales
SAINT SAËNS, Camille. 1921. Sonate pour clarinette et piano. Paris: Durand Éditions Musicales
MARTINŮ, Bohuslav. 1957. Sonatina pour clarinette et piano. Paris: Éditions Musicales
Alphonse Leduc

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 4

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

Instructor: doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn022/22	**Course title:** Musical Instrument Play - Clarinet 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Studying a selection of technical etudes(10%)
Performance of one recital piece from the early Romantic period(10%)
Performance of one sonata-type recital with piano(10%)
Completion of a concert performance(10%)
Passing a rehearsal before a committee(10%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to qualitatively advance the realization of a holistic approach to playing on the platform of selected etudes and recitals
- be able to independently detect illegitimate ways/techniques of playing in his/her own playing and to realize their momentary correction on his/her own
- at the same time increase the level of synergy between the individual elements of the game in one's own playing
- to begin to understand the principle of sonority in terms of the interpretive grasp of form
- understand the correct formation of intonationally pure fifth chords

Brief outline of course (contents standard):
1. Occasional review of special technical exercises related to the basic fundamentals of the game
2. Study of selected etudes with specific problems
3. Study of selected recital music from the first half of the 19th century
4. Study of a selected recital composition - clarinet and piano sonata
5. Laying the foundations of the theory of the formation of fifth chords according to the relations in the aliquot spectrum

Recommended literatue:
(súkromný archív pedagóga)
JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 2ème cahier (Moyenne
dificcile). Paris: Edition Alphonse Leduc. (súkromný archív pedagóga)

PÉRIER, Auguste. 1932. Vingt (20) études de virtuosité. Paris: Éditions Musicales Alphonse Leduc
KELL, Reginald. 1958. 17 Staccato Studies for Clarinet. New York: International Music Company
WEBER, Carl Maria. 2002. Concertino for clarinet and orchester op. 26. Leipzig: C. F. Peters
WEBER, Carl Maria. Klarinettenkonzert No. 1 f- mol op. 73. München: Henle Verlag
DEVIENNE, François. 1962. Première Sonate pour clarinette si b et piano - forte. Paris: Editions Musicales
Transatlantiques
DANZI, Franz. 1971. Sonate B- dur für Klarinette und Klavier. Mainz: Schott Music
WEBER, Carl Maria. 2002. Grand Duo concertant op 48 für Klarinette und Klavier. Robert Lienau
Musikverlag
SAINT SAËNS, Camille. 1921. Sonate pour clarinette et piano. Paris: Durand Éditions Musicales
HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music
MARTINŮ, Bohuslav. 1957. Sonatina pour clarinette et piano. Paris: Éditions Musicales Alphonse Leduc

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 4

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

Instructor: doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn023/22	**Course title:** Musical Instrument Play - Clarinet 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation(20%)
Studying a selection of technical etudes(10%)
Performance of one recital piece of concertant typology - as part of the Bachelor's artistic performance(10%)
Study of one recital composition of sonata typology - as part of the Bachelor's artistic performance(10%)
Performance of one recital composition of the clarinet solo unaccompanied typology(10%)
Alternatively, the solo piece may be replaced by a chamber piece with a clarinet part of appropriate difficulty(10%)
Completion of a concert performance(10%)
Passing a rehearsal before a committee(10%)
Recording artistic performances in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to publicly present part of his/her bachelor performance
- be able to show in his/her own playing a sense of variation of artistic gesture according to the stylistic differences of the music played
- at the same time increase the level of synergy of the individual elements of the game in his/her own playing

Brief outline of course (contents standard):
1. Occasional review of special technical exercises related to the basic fundamentals of the game
2. Study of selected etudes with specific problems
3. Study of selected recital type concertante music
4. Study of selected recital composition - sonata type
5. Study of a selected recital composition for clarinet solo, or a composition in a chamber formation with a relevant difficulty of the clarinet part

Recommended literatue:
(súkromný archív pedagóga)

JEAJEAN, Paul. 1928. Vingt études progressives et mélodiques pour clarinette - 3ème cahier (Assez difficile).
Paris: Edition Alphonse Leduc. (súkromný archív pedagóga)
DELÉCLUSE, Ulysse. Quinze Études sur J. S. Bach. Paris: Edition Alphonse Leduc.
WEBER, Carl Maria. Klarinettenkonzert No. 1 f- mol op. 73. München: Henle Verlag
SPOHR, Louis. Klarinettenkonzert No. 1 c- mol op. 26. München: Henle Verlag
SPOHR, Louis. Klarinettenkonzert No. 3 f- mol München: Henle Verlag
STAMITZ, Karl. Konzert No. 7 Es- dur (Darmstädter) für Klarinette und orchester. Leipzig: Hofmeister
Verlag
COPLAND, Aaron. 1948. Concerto for clarinet and orchestra. London: Boosey and Hawkes
WEBER, Carl Maria. 2002. Grand Duo concertant op. 48 für Klarinette und Klavier. Robert Lienau
Musikverlag
HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music
BERNSTEIN, Leonard. 2012. Sonata for clarinet and piano. London: Boosey & Hawkes
POULENC, Francis. 2006. Sonata for clarinet and piano. London: Chester Music
STRAVINSKIJ, Igor. 1993. Three pieces for clarinet. London: Chester Music
SUTERMEISTER, Heinrich. Capricio for clarinet. Mainz: Schott Music
KOVÁCS, Béla. Hommages à... London: Boosey & Hawkes
CAHUZAC, Louis. Arlequin pour clarinet solo. Paris: Édition Gérard Billaudot

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. art. Ronald Šebesta, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn024/22	**Course title:** Musical Instrument Play - Clarinet 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Completion of the Bachelor's artistic performance(20%)
Completion of a concert performance - presentation of the Bachelor's artistic performance(20%)
Recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- prepared technically, stylistically and mentally for the Bachelor's performance
- be able to combine technically clean execution with stylistically correct artistic gesture into one artistic form in the artistic performance of the Bachelor's thesis.

Brief outline of course (contents standard):
Completion of the Bachelor's programme in close cooperation with the teacher

Recommended literatue:
(súkromný archív pedagóga)
WEBER, Carl Maria. Klarinettenkonzert No. 1 f- mol op. 73. München: Henle Verlag
SPOHR, Louis. Klarinettenkonzert No. 1 c- mol op. 26. München: Henle Verlag
SPOHR, Louis. Klarinettenkonzert No. 3 f- mol München: Henle Verlag
STAMITZ, Karl. Konzert No. 7 Es- dur (Darmstädter) für Klarinette. Leipzig: Hofmeister Verlag
COPLAND, Aaron. 1948. Concerto for clarinet and orchestra. London: Boosey & Hawkes
WEBER, Carl Maria. 2002. Grand Duo concertant op.48 für Klarinette und Klavier Robert Lienau
Musikverlag
HINDEMITH, Paul. Sonate in B für Klarinette und Klavier. Mainz: Schott Music
BERNSTEIN, Leonard. 2012. Sonata for clarinet and piano. London: Boosey & Hawkes
POULENC, Francis. 2006. Sonata for clarinet and piano. London: Chester Music
STRAVINSKIJ, Igor. 1993. Three pieces for clarinet. London: Chester Music
SUTERMEISTER, Heinrich. Capricio for clarinet. Mainz: Schott Music
KOVÁCS, Béla. Hommages à... London: Boosey & Hawkes
CAHUZAC, Louis. Arlequin pour clarinet solo. Paris: Édition Gérard Billaudot

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 3

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

Instructor: doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn007/22	**Course title:** Musical Instrument Play - Double Bass 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- passing an exam before a board (20%)
- concert performances at school events or outside the school premises (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of double bass works;
- be able to characterize the specifics of the interpretation of compositions from the Baroque period;
- be able to work independently and develop an orchestral part before studying the repertoire;
- Able to organise own preparation for performance and rehearsal;
- Able to solve technical and expressive problems arising from the nature of the works to be interpreted

Brief outline of course (contents standard):
- min. 4 etudy (alebo obdobné diela) rôznej technickej problematiky (Hrabe,Storch, Billé, Simandl,)
- cyklické polyfonické dielo z obdobia baroka pre sólový kontrabas (min. 1.suita alebo so)
- Štúdium, analýza a reflexia notového zápisu, hudobnej štruktúry, historických súvislostí a kompozičného jazyka v jednotlivých študovaných dielach
- Oboznámenie s rozličnými technikami a témbrovými možnosťami nástroja
- Formovanie interpretačného názoru a vkusu
- Optimalizácia využívania hracieho aparátu so zámerom jeho flexibility a efektivity

Recommended literatue:
HRABE, Jozef 1959, 86 Etúd pre kontrabas. New York: Internation Music Company.
Dostupné z: https://imslp.org/wiki/86_Et%C3%BCden_f%C3%BCr_Kontrabass_(Hrab%C4%9B%2C_Josef)
STORCH, Josef Emanuel 1984, Etuden pre kontrabas. Leipzig: Friedrich Hoffmeister Music Verlag. ISBN 9790203460039. Verlags- Nr. FH 6003.
Dostupné z: https://www.thomannmusic.ch/friedrich_hofmeister_verlag_storch_etueden_kontrabass.htm
SIMANDL, Franz 2020,30 Etuden fur Kontrabass und Klavier. : Hall Leonhard

Corporation. Wiscosin /USA/. ISBN 9790203460039. Verlags-Nr. FH 6003.
Dostupné z: https://www.thomannmusic.ch/
music_minus_one_simandl_30_etudes_double_bass.htm
ECCLES,Henry,1951, Sonata for double bass and piano, Edited: International Music Company. New York.
Dostupné z:
https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf
MARCELLO, Bennedetto 1973, 6 Sonatas de Bennedetto Marcello for Double Bass and Piano. New York: Schirmers library of Clasical Music. ISBN 0-7935-5180-3.
Dostupné z: https://www.scribd.com/document/373908120/6-sonatas-de-bennedetto-marcello-pdf

Language of instruction:
Slovak

Notes:

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
16.67	0.0	50.0	33.33	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Ján Krigovský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn008/22	**Course title:** Musical Instrument Play - Double Bass 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- passing an exam before a board (20%)
- concert performances at school events or outside the school premises (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of double bass works;
- be able to characterize the specifics of the interpretation of compositions from the Classical and 20th century periods;
- be able to work independently and develop a solo part before studying the repertoire;
- Able to organise own preparation for performance and rehearsal;
- Able to solve technical and expressive problems arising from the nature of the works to be interpreted

Brief outline of course (contents standard):
- min.2 solo compositions from the 20th century (or similar works) of various technical issues (Gajdoš, Heyes, Hauto, Slávik, Kubička)
- a cyclic polyphonic work from the Classical period for solo double bass (min. one sonata or solo suite)
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Familiarity with the various techniques and timbral possibilities of the instrument
- Formation of interpretative opinion and taste
- Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency

Recommended literatue:
ECCLES, Henry 1951, Sonata for double bass and piano. New York: International Music Company.
Dostupné z:
https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf

HEYES, David 2019, Grand Tour double bass solo. Unitet Kingdom: Fuller Music.
Dostupné z: https://www.fullermusic.co.uk/collections/double-bass-solo-studies/products/david_heyes_georges_grand_tour_double_bass_solo
SPERGER, Johann Mathias 1778, Sonata per il contrabbasso et violoncello. Padova: Armelin Musicali Euganea .
Dostupné z:
https://www.stretta-music.at/sperger-sonata-per-il-contrabbasso-et-violoncello-nr-997638.html
SPERGER, Johann Mathias,1999, Sonata D dur T 39 fur Kontrabass und Klavier. Leipzig: Hoffmeister Verlag .
Dostupné z:
https://www.di-arezzo.com/music/164698/johann-matthias-sperger-sonata-d-dur-t-39-sheet-music-double-bass-and-piano.html

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.0	0.0	33.33	16.67	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Ján Krigovský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn009/22	**Course title:** Musical Instrument Play - Double Bass 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- passing an exam before a board (20%)
- concert performances at school events or outside the school premises (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of double bass works;
- be able to characterize the specifics of the interpretation of compositions from the Classical and 20th century periods;
- be able to work independently and develop a solo part before studying the repertoire;
- Able to organise own preparation for performance and rehearsal;
- Able to solve technical and expressive problems arising from the nature of the works to be interpreted

Brief outline of course (contents standard):
- min.2 solo compositions from the 20th century (or similar works) of various technical issues (Gajdoš, Heyes, Hauto, Slávik, Kubička)
- a cyclic polyphonic work from the Classical period for solo double bass (min. one sonata or solo suite)
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Familiarity with the various techniques and timbral possibilities of the instrument
- Formation of interpretative opinion and taste
- Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency

Recommended literatue:
ECCLES, Henry1951, Sonata for double bass and piano. New York: International Music Company.
Dostupné z:
https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/9/9e/IMSLP545387-PMLP54156-zimmermann_eccles_piano.pdf

HEYES, David 2019, Grand Tour double bass solo. Unitet Kingdom: Fuller music. Dostupné z: https://www.fullermusic.co.uk/collections/double-bass-solo-studies/products/david_heyes_georges_grand_tour_double_bass_solo
SPERGER, Johann Mathias 1778, Sonata per il contrabbasso et violoncello. Padova: Armelin Musicali Euganea. Dostupné z: https://www.stretta-music.at/sperger-sonata-per-il-contrabbasso-et-violoncello-nr-997638.html
SPERGER, Johann Matthias 1999, Sonata D dur T 39 fur Kontrabass und Klavier. Leipzig: Hoffmeister Verlag Dostupné z: https://www.di-arezzo.com/music/164698/johann-matthias-sperger-sonata-d-dur-t-39-sheet-music-double-bass-and-piano.html

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: Mgr. Ján Krigovský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn010/22	**Course title:** Musical Instrument Play - Double Bass 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- passing an exam before a board (20%)
- concert performances at school events or outside the school premises (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and additional information on the Romantic and Neo-Romantic periods, related to the problems of interpretation of double bass works;
- be able to characterize the specifics of the interpretation of works from the Romantic period
- Able to work independently and develop a solo part before studying repertoire;
- Able to organise his/her own preparation for performance and rehearsal;
- able to solve technical and expressive problems arising from the nature of the works interpreted

Brief outline of course (contents standard):
- min.1 solo composition from the Romantic and Neo-Romantic periods (or similar works) of various technical issues (Simandl, Kusevický, Míšek, Kupkovič, Gajdoš, Bottesini,)
- a cyclic polyphonic work from the Romantic period for solo double bass (concerto for solo double bass)
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Familiarity with the various techniques and timbral possibilities of the instrument
- Formation of interpretative opinion and taste
- Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency

Recommended literatue:
MIŠEK, Adolf 1910, Contrabass sonata No.2, Op.6. Vienna: Universal Edition.
Dostupné z: https://imslp.org/wiki/Double_Bass_Sonata_No.2%2C_Op.6_(Mi%C5%A1ek%2C_Adolf)
MIŠEK, Adolf 1909, Contrabass sonata No.1, Op.5.Vienna: Universal Edition.
Dostupné z: https://imslp.org/wiki/Double_Bass_Sonata_No.1%2C_Op.5_(Mi%C5%A1ek%2C_Adolf)

SIMANDL, Franz 2017, Notturno pre kontrabas, Op.35, Heilbronn: Verlag C. F. Schmidt.
Dostupné z: https://imslp.org/wiki/File:PMLP796263-simandl_notturno_piano.pdf
KUSEVICKY, Sergej 1906, Chanson triste, Op.2, Moscow: P. Jurgenson.
Dostupné z: https://imslp.org/wiki/Chanson_triste%2C_Op.2_(Koussevitzky%2C_Serge)
BOTTESINI, Giovanni 1948, Elegy and Tarantella Op.4. Milano: Ricordi.
Dostupné z: https://imslp.org/wiki/Elegy_and_Tarantella_(Bottesini%2C_Giovanni)
BOTTESINI, Giovanni 2020, Concerto di bravura No.3. NY: Issac Trapkus.
Dostupné z: https://imslp.org/wiki/Concerto_di_Bravura_(Bottesini%2C_Giovanni)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: Mgr. Ján Krigovský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn011/22	**Course title:** Musical Instrument Play - Double Bass 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- passing an exam before a board (20%)
- concert performances at school events or outside the school premises (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the terminology and additional information on the impressionist and modern periods, related to the problems of interpretation of double bass works;
- be able to characterize the specifics of the interpretation of works from the Impressionist period
- Able to work independently and develop a solo part before studying repertoire;
- Able to organise his/her own preparation for performance and rehearsal;
- able to solve technical and expressive problems arising from the nature of the works interpreted

Brief outline of course (contents standard):
- min.2 sólové skladby z obdobia impresionizmu a novodobého slovenského obdobia (alebo obdobné diela) rôznej technickej problematiky (Hindemith, Montág, Proto, Hindle, Irshai, Didi, Zeljenka, Dibák, Kubička, Rajter)
- cyklické polyfonické dielo z obdobia impresionizmu a novodobej slovenskej literatúry pre sólový kontrabas (miniatúry, koncert pre sólo kontrabas, etc.)
- Štúdium, analýza a reflexia notového zápisu, hudobnej štruktúry, historických súvislostí a kompozičného jazyka v jednotlivých študovaných dielach
- Oboznámenie sa s rozličnými technikami a tembrovými možnosťami nástroja
- Formovanie interpretačného názoru a vkusu
- Optimalizácia využívania hracieho aparátu so zámerom jeho flexibility a efektivity

Recommended literatue:
DIBÁK, Igor 2006, Concerto piccolo pre kontrabas a orchester. Bratislava: Musica Slovaca . Dostupné z: https://www.musicaslovaca.sk/index.php?route=product/search&search=dibak%20concerto%20pre%20kontrabas

HINDEMITH, Paul 1949, Double Bass Sonata. London: Schott& Co. No.4043, 1950. Plate 37574.
Dostupné z:
https://imslp.org/wiki/Double_Bass_Sonata_(Hindemith%2C_Paul)
DIBÁK,Igor,2006, Concerto piccolo pre kontrabas a orchester , Bratislava: Musica Slovaca
HERTL, František 2016,Sonáta pre kontrabas a klavír. Praha: Bärenreiter, ISBN: 9790260107960.
Dostupné z:
https://www.martinus.sk/?uItem=428565&gclid=CjwKCAjwuYWSBhByEiwAKd_n_jbtX7KPH77M-k514vFInpH2V-EkdzTOuuncDaszyMV8lF_Q05n5hxoCFYEQAvD_BwE
MONTAG, Vilmos 2005,Sonáta pre kontrabas a klavír e mol. Munchen: Freidrich Hoffmeister Verlag, ISBN: 9790203428848.
Dostupné z:
https://www.alle-noten.de/Streicher/Kontrabass/Sonate-e-Moll-nr.html
PROTO, Frank 1963, Sonáta 1963 for Double Bass. New York: Liben Music Publishers, ISBN: B0175AME10
Dostupné z: https://www.amazon.com/Sonata-Double-Piano-Frank-Proto/dp/B0175AME10
RAJTER, Ľudovít 1963, Sonáta 1963 for Double Bass, Bratislava: Musica Slovaca.
Dostupné z:
https://www.musicaslovaca.sk/index.php?route=product/search&search=rajter%20sonata%20pre%20kontrabas
ZELJENKA, Ilja 2001,Sonáta pre kontrabas a klavír. Bratislava: Musica Slovaca, ISBN: Kh-1515.
Dostupné z:
https://www.musicaslovaca.sk/index.php?route=product/search&search=zeljenka%20sonata%20pre%20kontrabas 1989

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
57.14	0.0	14.29	28.57	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Ján Krigovský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn012/22	**Course title:** Musical Instrument Play - Double Bass 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- passing an exam before a board (20%)
- concert performances at school events or outside the school premises (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the terminology and additional information on the classical and romantic periods and related issues in the performance of double bass concertos;
- be able to characterize the specifics of the interpretation of compositions from the Classical and Romantic periods
- Able to work independently and develop a solo part before studying repertoire;
- Able to organise own preparation for performance and rehearsal;
- able to solve technical and expressive problems arising from the nature of the works to be interpreted

Brief outline of course (contents standard):
- 1.solo concerto from the Classical period and one from the Romantic period (or similar works) of various technical issues (Kusevický, Bottesini, Sperger, Hoffmeister)
- a cyclic polyphonic work from the Romantic period for solo double bass (for solo double bass) Dragonetti, Bottesini
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Familiarisation with the various techniques and timbral possibilities of the instrument
- Formation of interpretative opinion and taste
- Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency

Recommended literatue:
KUSEVICKY, Sergej, 1902, Concerto for Double Bass and Orchester F- sharp Op.3. Leipzig: R. Forberg.
Dostupné z:
https://imslp.org/wiki/Chanson_triste%2C_Op.2_(Koussevitzky%2C_Serge)

SPERGER, Johann Matthias, 2009, Konzert No.15 D dur fur kontrabass. Munchen: Hoffmeister Verlag, ISBN: M-2034-8107-2.
Dostupné z:
https://www.hofmeister-musikverlag.com/konzert-nr-15-d-dur-fur-kontrabass-und-orchester-partitur.html#
BOTTESINI, Giovanni, 2009, Concerto for Double Bass No.2. NY: Issac Trapkus.
Dostupné z:
https://imslp.org/wiki/Double_Bass_Concerto_No.2_in_B_minor_(Bottesini%2C_Giovanni)
HOFFMEISTER, Franz Anton, 1785, Konzert No.1 D dur fur kontrabass E dur, Munchen: Hoffmeister Verlag, ISBN: IFH 81.
Dostupné z:
https://imslp.org/wiki/Double_Bass_Concerto_No.1_in_E-flat_major_(Hoffmeister%2C_Franz_Anton)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	14.29	14.29	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Ján Krigovský, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn007/22	**Course title:** Musical Instrument Play - Flute 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 compositions from the Baroque and Classical periods(20%)
Passing an examination before a committee(20%)
Presentation of the program at a concert(10%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key repertoire of Baroque and Classical music and the principles of their interpretation
- be able to distinguish the specifics of Baroque and Classical performance
- understand the principles of ornamentation and mannerisms in Baroque music, the construction of motif, the construction of classical phrase
and its interpretation
- be able to work independently on the preparation and study of repertoire and its concert performance
- able to apply stylistic specifics to their own interpretation
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths
Etudes: of appropriate difficulty
Recitatives. Ph. Telemann, Sonatas. Ph. A. Mozart, C. Stamitz, J. Stamitz, J. Leclerc, J. W. Leclerc, J. M. Leclerc, J. M. Stamitz. J. Quantz, C. Ph. E. Bach and others
Exploring literature in the historical context of the development of the instrument
Correct instrument posture, tone formation, breath work
Development of analytical thinking in the study of repertoire and its use in interpretation.

Recommended literatue:
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)

KÖHLER, Ernesto. Virtuózne etudy op. 75 zošit 2 a 3. [online]. Musik Verlag Wilhelm Zimmermann, Frankfurt/Main. Dostupné z: https://imslp.org/wiki/30_Virtuoso_Etudes%2C_Op.75_(K%C3%B6hler%2C_Ernesto)
BÖHM, Theobald. Twenty four Caprices Etudes op. 26. 1908. Edited by Carl Fisher Inc. New York. (súkromný archív pedagóga)
BACH, Johann, Sebastian. Vier Sonaten BWV 1034- 1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga)
QUANTZ, Johann Joachim. 1885. Koncert G dur QV 5:174 pre flautu a orchester. [online]. Leipzig: Breitkopf und Härtel n.d. Dostupné z: https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_QV_5:174_(Quantz%2C_Johann_Joachim)
STAMITZ, Karel. 1978. Koncert G dur op. 29. [online]. Moskva: Muzgriz. Dostupné z: https://imslp.org/wiki/Flute_Concerto_in_G_major%2C_Op.29_(Stamitz%2C_Carl_Philipp)
DEVIENNE, Francois. Koncert č. 7 e mol . Winterthur: Amadeus Verlag. Bernhard Päuler. BP.957 (súkromný archív pedagóga)
TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2- 13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)
ALBUM. Staročeské sonáty pro klavír a flétnu. Nakladatelství Vladimír Beneš. ISMN M-706512- 31- 0 (Súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn008/22	**Course title:** Musical Instrument Play - Flute 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
4 compositions from the Classical and Romantic periods(20%)
Passing an examination before a committee(20%)
Presentation of the program at a concert(10%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with the terminology and key repertoire of concertos for flute of the Classical period and
Romanticism and the principles of their interpretation
- be able to distinguish between the performance specificities of the Classical and Romantic periods
- understand the principles of Classical music, the construction of the motif, the construction of the classical phrase and its
interpretation,
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to apply stylistic specifics to his/her own interpretation
- able to analytically evaluate the chosen work, its form and creatively approach the musical

Brief outline of course (contents standard):
Scales and daily exercises - Taffanel Gaubert, M. Moyse, M. Reichert
Etudes of appropriate difficulty - E. Köhler, J. Andersen, J. Jeanjean
Repertoire: Concertos from the Classical period. A. Mozart, F. Benda, F. Danzi
Fantasies from the Romantic period. Borne, Th. Böhm, P. Taffanell, F. Kulhau, B. Godard and others.
Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation.
Analytical thinking as a way of studying musical material.
Listening to music and developing the ability to judge and critically perceive the material heard.

Recommended literatue:

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
JEANJEAN, Paul. 16 Etudes modernes. Alphonse Leduc AL 24 726 (súkromný archív pedagóga)
KÖHLER, Ernesto. Virtuózne etudy op. 75 zošit 2 a 3. [online] Frankfurt / Main: Musik Verlag Wilhelm Zimmermann. Dostupné z: https://imslp.org/wiki/30_Virtuoso_Etudes%2C_Op.75_(K%C3%B6hler%2C_Ernesto)
ANDERSEN, Joachim. Schule der Virtuosität op. 60 [online] Leipzig: Wilhelm Zimmermann. Dostupné na: https://imslp.org/wiki/School_of_Virtuosity_for_Flute%2C_Op.60_(Andersen%2C_Joachim)
BENDA, Franz. Koncert e mol L 2.4. pre flautu a orchester. Mainz: Verlag Schott´s Söhne. 42 080 (súkromný archív pedagóga)
MOZART, Wolfgang Amadeus: Koncert G dur KV 313. [online] Leipzig: Breitkopf und Härtel. No. 2576 Dostupné z: https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus)
MOZART, Wolfgang Amadeus. Koncert D dur KV 314. [online] Leipzig: Breitkopf und Härtel. Dostupné z: https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus)
DANZI, Franz. Koncert č. 2 d mol op. 31. Zürich: Edition Eulenburg. GM 165. (súkromný archív pedagóga)
ALBUM, skladieb. Flötenvirtuosen der Romantik. 1. diel. Budapest: Editio Musica. Z. 13 538. (súkromný archív pedagóga)
ALBUM, skladieb. Flötenvirtuosen der Romantik. 2. diel. Budapest: Editio Musica. Z. 15 539. (súkromný archív pedagóga)
GODARD, Benjamin. Suite a trois Morceaux op. 116. [online] Paris: Durand and Schoenevwerk n.d. 1889 Dostupné z: https://imslp.org/wiki/Suite_de_trois_morceaux%2C_Op.116_(Godard%2C_Benjamin)

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 4

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

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn009/22	**Course title:** Musical Instrument Play - Flute 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 compositions from the Romantic period and the first half of the 20th century(20%)
Passing an examination before a committee(20%)
Presentation of the program at a concert(10%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for flute from the Romantic period and the first half of the 20th century and the principles of their interpretation
- be able to differentiate the interpretative specificities of the stylistic periods studied so far with regard to the late Romanticism and the first half of the 20th century
- understand the basic differences between the various generations of composers, national schools, with regard to the French tradition of interpretation
- be able to work independently on the preparation and study of repertoire and its concert performance
- able to apply stylistic specificities to his own interpretation, in the area of tone colour, agogics and tectonics of musical content able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - Taffanel Gaubert, M. Moyse, M. Reichert
Etudes of reasonable difficulty - J. Andersen, J. Jeanjean, J . Castéréde
Repertoire: Concertos from the Classical period. Blodek, C. Rohmberg, S. Mercadante
Sonatas. Reinecke, F. Poulenc,
Morceaux de concours: G. Fauré, P. Taffanell, Ph. Gaubert, C Chaminade
Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in the formation of the phrase.
Analytical thinking as a way of studying musical material.
Tone colour and the use of colour in musical expression, dynamics and tectonics, principles of creating agogic movement

Listening to music and developing the ability to judge and critically perceive the material heard.

Recommended literatue:

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
GRAF, Peter Lucas. 1991. Check- up 20 basic studies for flute. Mainz: Schott music international. ED.7864 (súkromný archív pedagóga)
JEANJEAN, Paul. 16 Etudes modernes. Paris: Alphonse Leduc. AL 24 726 (súkromný archív pedagóga)
ANDERSEN, Joachim. Schule der Virtuosität op. 60 [online] Leipzig: Wilhelm Zimmermann. Dostupné na: https://imslp.org/wiki/School_of_Virtuosity_for_Flute%2C_Op.60_(Andersen%2C_Joachim)
ALBUM, skladieb. Flötenvirtuosen der Romantik. 1. diel. Budapest: Editio Musica. Z. 13 538. (súkromný archív pedagóga)
ALBUM, skladieb. Flötenvirtuosen der Romantik. 2. diel. Budapest: Editio Musica. Z. 15 539. (súkromný archív pedagóga)
BLODEK, Vilém. 1984. Koncert D dur pre flautu a orchester. [online] Praha: Supraphon. Dostupné z: https://sclib.svkk.sk/sck01/Record/000104117
MERCADANTE, Saverio. Koncert e- mol pre flautu a orchester. Revisione: Agostino Girard. Milano: Edizioni Suvini Zebroni S. 7291 Z. (súkromný archív pedagóga)
ROMBERG, Bernhard Concerto. op. 17 [online] Leipzig: C. F. Peters, Dostupné z: https://imslp.org/wiki/Flute_Concerto%2C_Op.17_(Romberg%2C_Bernhard)
ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED. 2699 (súkromný archív pedagóga)
POULENC, Francis. 1994. Sonáta pre flautu a klavír. London: Chester Music Limited. (súkromný archív pedagóga)
DEBUSSY, Claude. Syrinx pre flautu sólo. Wien: Wiener Urtext Edition. Schott/ Universal Edition. ISMN M- 50057- 195- 7 (súkromný archív pedagóga)
TOMASI, Henri. Sonatine pre pre flautu sólo. Paris: Alphonse leduc. AL 20 627 (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.0	0.0	16.67	0.0	0.0	0.0	0.0	33.33	0.0

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn010/22	**Course title:** Musical Instrument Play - Flute 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 compositions from different styles of the Baroque period to the 20th century(20%)
Passing an examination before a committee(20%)
Presentation of the rehearsed programme at a concert(10%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for the flute from the Baroque period to the 20th century principles of their interpretation
- know the basic modern techniques and their application in 20th century music
- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th century music
- understand the basic differences between the various generations of composers, national schools and compositional movements in the 20th century
- be able to work independently on the preparation and study of repertoire and its concert performance
- be able to apply stylistic specificities to their own interpretation
- able to work with tempo and phrase agogics, to understand the tectonics of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - Taffanel Gaubert, M. Moyse, M. Reichert, P. L. Graf.
Etudes of reasonable difficulty - J. Andersen, P. Jeanjean, J . Castéréde
Repertoire: J. S. Bach, F. Kulhau, I. Parik, J. Ibert
Cyclic works, sonatas, sonatinas suites. Mácha
Concertos. Mysliveček, C. Reinecke, V. Blodek, D. Martinček
Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation.
Analytical thinking as a way of studying musical material.

Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement
Modern techniques and their application to the interpretation of 20th century music
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
GRAF, Peter, Lucas. 1991. Check- up 20 basic studies for flute. Mainz: Schott Music International. E.D.7864 (súkromný archív pedagóga)
JEANJEAN, Paul. Etudes modernes. Paris: Alphonse Leduc AL 24 726 (súkromný archív pedagóga)
ANDERSEN, Joachim. Schule der Virtuosität op. 60 [online] Leipzig: Wilhelm Zimmermann. Dostupné na: https://imslp.org/wiki/School_of_Virtuosity_for_Flute%2C_Op.60_(Andersen%2C_Joachim)
CASTÈRÈDE, Jaques. 12 Etudes. Paris: Alphonse Leduc. A. L. 23 139 (súkromný archív pedagóga)
BACH, Johann Sebastian. Partia a mol BWV 1013 pre flautu sólo. München: G. Henle Verlag.1990 (súkromný archív pedagóga)
IBERT, Jacques. Pièce pre flautu sólo. Paris: Alphonse Leduc. A. L. 19 306 (súkromný archív pedagóga)
PARÍK, Ivan. 2006. Hudba k vernisáži pre flautu sólo. Bratislava: Musica slovaca. Hudobný fond. ISBN: 80- 8051- 413- 5. (súkromný archív pedagóga)
BLODEK, Vilém. 1974. Koncert D dur pre flautu a orchester. [online] Praha: Supraphon. Dostupné z: https://sclib.svkk.sk/sck01/Record/000104117
ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED. 2699 (súkromný archív pedagóga)
MYSLIVEČEK, Josef .Koncert G dur pre flautu a orchester. Praha. Edition Supraphon. (súkromný archív pedagóga)
SCHUBERT, Franz. Sonata a moll „Arpeggione“ D. 821. [online] Leipzig: Breitkopf und Härtel. Dostupné z: https://imslp.org/wiki/Arpeggione_Sonata,_D.821_(Schubert,_Franz)
MAYER- OLBERSLEBEN, Max. Fantasie Sonate op. 17. [online] Leipzig: Fritz Schuberth, Jr.. Dostupné z:
https://imslp.org/wiki/Fantaisie- Sonate%2C_Op.17_(Meyer- Olbersleben%2C_Max)
HINDEMITH, Paul. Sonáta pre flautu a klavír. Mainz: Schott. ED 2522. ISMN M- 001- 030803- 4 (súkrmoný archív pedagóga)
MÁCHA, Otmar. 1981. Variazioni per flauto e pianoforte. Praha: Panton. P 2107 (súkromný archív pedagóga)
DUTILLEUX, Henri. Sonatine pre flautu a klavír. Paris: Alphonse Leduc. A.L.20257. ISMN M- 046- 20257- 5 (súkromný archív pedagóga)
MARTINČEK, Dušan. 2004. Concertino pre flautu a klavír. Bratislava: Musica slovaca. Hudobný fond. ISBN: 80- 8051- 332- 5 (súkromný archív pedagóga)

Language of instruction:

Slovak

Notes:

he student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study

64 hours individual creative activity

Course assessment
Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
60.0	0.0	0.0	0.0	0.0	0.0	0.0	40.0	0.0

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn011/22	**Course title:** Musical Instrument Play - Flute 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Performance of 4 pieces from different stylistic periods (10%)
Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%)
Passing an examination before a committee (10%)
Presentation of a rehearsed program in concert (10%)
Record artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):

Brief outline of course (contents standard):
Scales and daily exercises - Taffanel Gaubert, M. Moyse, Ph. Bernold
Etudes of reasonable difficulty - I. Yun, A. B. Fürstenau, E. Bozza
Repertoire: Solo pieces. Bozza, P. O. Ferroud, T. Salva
Cyclic works, sonatas, sonatinas suites. Martinu, O. Taktakishvili,
Concertos. A. Mozart, C. Reinecke, A. Ochenas,
Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Movement in playing as part of expression in musical expression.
Analytical thinking as a way of studying musical material.
Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics.
Modern techniques and their application to the interpretation of 20th and 21st century music
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:
YUN, Isang. 1975. Etudes for flute solo. Berlin/Wiesbaden: Bote and Bock (súkromný archív pedagóga)
BOZZA, Eugène. 1960. 14 Arabesques. Paris: Alphonse Leduc. A.L. 22830. (súkromný archív pedagóga)
FÜRSTENAU, Anton Bernhard. Capricien für Flöte op.80. Wien: Universal Edition UE 19 495 (súkromný archív pedagóga)

TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
GRAF, Peter, Lucas. 1991. Check- up 20 basic studies for flute. Mainz: Schott Music International. E.D.7864 (súkromný archív pedagóga)
BERNOLD, Philippe. 2017. Le Souffle, le Son. Paris: Gérard Billaudot Éditeur. G 9708 B. ISMN- 979- 0- 043- 09708- 2 (súkromný archív pedagóga)
SALVA, Tadeáš. 2006. Balada pre flautu sólo. Bratislava: Musica Slovaca. Hudobný fond. ISBN 80- 8051- 417- 8 (súkromný archív pedagóga)
BOZZA, Eugéne. 1940. Image op.38 pre flautu sólo. Paris: Alphonse Leduc. A.L. 19 908. (súkromný archív pedagóga)
FERROUD, Pierre Octave. Trois pieces pre flautu sólo [online] Paris: Rouart, Lerolle et Cie. Dostupné z: https://imslp.org/wiki/3_Pieces_for_Solo_Flute_(Ferroud%2C_Pierre- Octave)
KARG- ELERT, Sigfrid. 1921. Appasionata fis- moll op. 14 pre flautu sólo. Frankfurt: Zimmermann. ZM 17 760 (súkrmoný archív pedagóga)
ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED 2699 (súkromný archív pedagóga)
MOZART, Wolfgang Amadeus. Koncert G dur KV 313. [online] Leipzig: Breitkopf und Härtel. No. 2576 Dostupné z: https://imslp.org/wiki/Flute_Concerto_in_G_major,_K.313/285c_(Mozart,_Wolfgang_Amadeus)
MOZART, Wolfgang Amadeus: Koncert D dur KV 314. [online] Leipzig: Breitkopf und Härtel. Dostupné z: https://imslp.org/wiki/Flute_Concerto_in_D_major,_K.314/285d_(Mozart,_Wolfgang_Amadeus)
REINECKE, Carl. Konzert für flöte und Orchester op. 283. Wiesbaden: Breitkopf und Härtel Nr. 2870 (súkromný archív pedagóga)
OČENÁŠ, Andrej. 1964. Concertino op. 27 pre flautu a klavír. Praha - Bratislava: Štátne hudobné vydavateľstvo (súkromný archív pedagóga)
SCHUBERT, Franz. „Trockne Blumen“ Introduktion und Variationen für klavier und Flöte D 802 (Op. Post. 160). Wien: Wiener Urtext Edition. Schott/ Universal Edition UT 50087. ISMN M-50057- 086- 8 (Súkromný archív pedagóga)
TAKTAKISHVILI, Otar. 1977. Sonata for flute and piano. Associated Music Publishers, Inc. ISBN 978- 1- 4584- 1854- 8 (súkromný archív pedagóga)
MARTINŮ, Bohuslav.1951. First Sonata pre flautu a klavír. New York: Associated Music Publishers, Inc. (súkromný archív pedagóga)
MARTIN, Frank. Ballade pre flautu a klavír. Universal Edition. UE 18034 (súkromný archív pedagóga)
REINECKE, Carl. 1991. Ballade op. 288 Pre flautu a klavír. Frankfurt: Verlag Zimmermann. (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 6

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn012/22	**Course title:** Musical Instrument Play - Flute 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 pieces from different styles(10%)
Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(10%)
Passing the examination before the commission(10%)
Participate in a competition(10%)
Presentation of the rehearsed programme at a concert(10%)
Recording artistic performances in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for flute from different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music
- understand the basic differences between the various generations of composers, national schools and compositional movements
- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance
- able to independently apply style specifics to his/her own interpretation
- able to work with the tempo and agogics of a phrase, to understand the tectonics of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - Taffanel Gaubert, M. Moyse, Ph. Bernold
Etudes of reasonable difficulty - I. Yun, A. B. Fürstenau, E. Bozza
Repertoire: Solo pieces. Ph. G. G. Telemann, K. G. Telemann, K. Telemann, K. Fukushima, J. Feld, Cyclical pieces. E. Bach, W. Bach, C. Bach, C. Bach, C. Bach, W. Bach, C. Bach, C. Bach, C. Bach, W. Bach, W. Bach. A. Mozart, E. Schulhoff, , J. Novák,
Compositions of smaller scale. Casella, R. Macudzinski, P. Taffanell, F. Borne

Work on correct posture and instrument holding. Involvement of the wind apparatus in phrase formation. Movement while playing, as part of expression in musical expression.
Analytical thinking as a way of studying musical material.
Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics.
Modern techniques and their application to the interpretation of 20th and 21st century music
Listening to music and developing the ability to judge and critically perceive the material heard.

Recommended literatue:

YUN, Isang. 1975. Etudes for flute solo. Berlin/Wiesbaden: Bote and Bock (súkromný archív pedagóga)
BOZZA, Eugène. 1960. 14 Arabesques. Paris: Alphonse Leduc. (súkromný archív pedagóga)
FÜRSTENAU, Anton Bernhard. Capricien für Flöte op.80. Wien: Universal Edition (súkromný archív pedagóga)
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. (súkromný archív pedagóga)
GRAF, Peter Lucas. 1991. Check- up 20 basic studies for flute. Mainz: Schott Music International (súkromný archív pedagóga)
BERNOLD, Philippe. 2017. Le Souffle, le Son. Paris: Gérard Billaudot Éditeur. ISMN- 979- 0-043- 09708- 2 (súkromný archív pedagóga)
FUKUSHIMA, Kazuo. Mei for flute solo. Milano: Edizioni Suvini Zebroni (súkromný archív pedagóga)
FELD, Jindřich. Erinnerung an Mozart pre flautu sólo. Frankfurt: Zimmermann. (súkromný archív pedagóga)
TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo, Urtext Edition. Bärenreiter (súkromný archív pedagóga)
MACUDZINSKI, Rudolf. 1963. Fantázia op. 39 pre flautu a klavír. Bratislava: Slovenský hudobný fond 1963. (Súkromný archív pedagóga)
CASELLA, Alfredo. Cicilienne te Bourlesque pre flautu a klavír. Paris: Alphonse Leduc. (súkromný archív pedagóga)
NOVÁK, Jan. Sonatina pro flétnu a klavír. Praha: Český rozhlas vydavatelství a nakladatelství (súkromný archív pedagóga)
SCHULHOFF, Erwin. Sonáta pre flautu a klavír. London: Chester Music.(súkromný archív pedagóga)
BACH, Johann, Sebastian. Suita h mol BWV 1067, Mainz: Schott. (súkromný archív pedagóga)
BACH. Carl, Philipp, Emmanuel. Koncert d mol pre flautu a orchester. Budapest: Editio Musica (súkromný archív pedagóga)
STAMITZ, Johann. Koncert C dur pre flautu a orchester. Zurrich: Verlag Hug and Co. (súkromný archív pedagóga)
ALBUM. Flötenvirtuosen der Romantik 1. a 2 . diel. Editio Musica Budapest. (súkromný archív pedagóga)
ALBUM. Flute Music by French Composers. Edited by Louis Moyse. New York: G., Schirmer, Inc. ED 2699 (súkromný archív pedagóga)

Language of instruction:

Slovak

Notes:

The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study

104 hours individual creative activity

Course assessment
Total number of assessed students: 4

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: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn152/22	**Course title:** Musical Instrument Play - French Horn 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Cultivation of deployment, playing scales, chords, transpositions - theory and practice(10%)
Performing 2 compositions of different stylistic periods(10%)
Completion of a public performance /seminar/(10%)
Passing an examination before a committee(10%)
Recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of compositions for French horn
- be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar
- be able to work independently in the study of repertoire
- able to orientate oneself in basic transpositions

Brief outline of course (contents standard):
1. cultivation of tone deployment, dynamics, legato, staccato, range
2. major and minor scales, chords
3. etudes of various technical problems
4. compositions by composers of different stylistic periods
5. theoretical and interpretative analysis of the studied compositions

Recommended literatue:
(súkromný archív pedagóga)
ALPHONSE,Maxime,Neue Etüden 2, 3 Heft für Horn, Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris
KOPPRASCH, C. Heft 1. Etüden für Waldhorn,VEB Friedrich Hofmeister - Leipzig 7313
MOZART, Wolfgang Amadeus Konzert Nr. 1 D- Dur, für Horn und Orchester /Klavier/, KV 412, VEB Breitkopf und Härtel Musikverlag Leipzig
STRAUSS, Franz, Nocturno op.7, Horn und Pianoforte, Universal Edition 1368
HOLOUBEK, Ladislav,Ária pre lesný roh a klavír, Slovenský hudobný fond Bratislava 1983

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn153/22	**Course title:** Musical Instrument Play - French Horn 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: 7	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) Cultivation of deployment, playing scales, chords, scale exercises. transpositions(10%) Breath control, posture, instrument(10%) Rehearsal of 3 pieces of different styles(10%) Completion of a public performance /seminar, school concert/(10%) Recording artistic performances in IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the interpretation of compositions for French horn - be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar - be able to work independently in the study of repertoire - able to orientate oneself in basic transpositions - be able to play from the page less demanding etudes, lighter orchestral parts and master the prescribed transpositions	
Brief outline of course (contents standard): 1.cultivation of tone deployment, dynamics, legato, staccato, range 2. major, minor scales, chords 3. etudes of various technical problems 4. compositions by composers of different stylistic periods 5. theoretical and interpretative analysis of the studied compositions	
Recommended literatue: (súkromný archív pedagóga) BERNINGER, Hans. Bläserübungen für Waldhorn, Tonleitern und Tägliche studien, Verlag Friedrich Hofmeister, Leipzig 10481 ALPHONSE, Maxime Neue Etüden für Waldhorn Heft 2,3, Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris KOPRASCH, C. Etüden für Waldhorn Heft 1, VEB Friedrich Hofmeister, Leipzig	

MOZART, Wolfgang Amadeus. Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig
FREHSE, Albin. Andante für Waldhorn und Klavier, Verlag von Friedrich Hofmeister, Leipzig
ŠOLLAR, Franz. Škola igri na valtorne, Camille. Saint - Saens- Romans
GLAZUNOV, Alexandr.Mečti,Gosudarstvennoe muzikaľnoje iskkustvo, Moskva 1958

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn154/22	**Course title:** Musical Instrument Play - French Horn 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Cultivating deployment, playing scales, chords, scale exercises. transpositions(10%)
Breath control, posture, instrument(10%)
Rehearsal of 3 pieces of different styles(10%)
Completion of public performance /seminar, school concert/(10%)
Passing an examination in front of a committee(10%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of compositions for French horn
- be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar
- be able to work independently in the study of repertoire
- able to orientate himself in basic and basso transpositions
- able to play from the page less demanding etudes, lighter orchestral parts and master the prescribed transpositions

Brief outline of course (contents standard):
1. cultivation of tone deployment in the whole range, dynamics, legato, staccato playing
2. major and minor scales, chords
3. etudes of various technical problems
4. compositions by composers of different stylistic periods
5. theoretical and interpretative analysis of the studied compositions
6. theoretical and practical preparation for playing double staccato, "stewed" tones

Recommended literatue:
(súkromný archív pedagóga)
- BERNINGER, Hans Bläserübungen für Waldhorn, Tonleitern und Tägliche studien, Verlag Friedrich Hofmeister, Leipzig 10481
- MAXIME, Alphonse Neue Etüden für Waldhorn Heft 3,4, Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris

- KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig
- MOZART, Wolfgang Amadeus Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig
- SAINT- SAENS, Camille Morceau de Concert op.94, Paris, A. Durand and Fils. Editeurs 4 Place de la Madelaine
- HLOBIL, Emil Andante pastorale per corno in F e pianoforte, Praha 1947 - Hudební Matice Umělecké besedy v Praze /986/
- GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot, Editeur

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn155/22	**Course title:** Musical Instrument Play - French Horn 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Cultivation of deployment, playing scales, chords, scale exercises. transpositions, breath control, posture, instrument(10%)
Rehearsal of 3 pieces of different styles(10%)
Completion of a public performance /seminar, school concert(20%)
Passing an examination before a committee(10%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of compositions for French horn
- be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar
- be able to work independently in the study of repertoire
- able to orientate himself in alto and basso transpositions
- able to play more demanding etudes, medium orchestral parts and to master the prescribed transpositions

Brief outline of course (contents standard):
1. cultivation of tone deployment, dynamics, playing legato, staccato, range,
2. major and minor scales, chords
3. etudes of various technical problems
4. compositions by composers of different stylistic periods
5. theoretical and interpretative analysis of the studied compositions
6. theoretical preparation and practical playing of "stewed" tones and double tonguing

Recommended literatue:
(súkromný archív pedagóga)
- BERNINGER, Hans Bläserübungen für Waldhorn, Tonleitern und Tägliche Studien, Verlag Friedrich Hofmeister, Leipzig 10481
- MAXIME, Alphonse Neue Etüden für Waldhorn Heft 3,4, Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris

- KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig
- MOZART, Wolfgang Amadeus Konzert Nr. 3 Es Dur für Horn und Orchester /Klavier/, KV 447, Breitkopf und Härtel, Leipzig
- SAINT- SAENS, Camille Morceau de Concert op.94, Paris, A. Durand and Fils. Editeurs 4 Place de la Madelaine
- HLOBIL, Emil Andante pastorale per corno in F e pianoforte, Praha 1947 - Hudební Matice Umělecké besedy v Praze /986/
- GOUNOD, Charles 6 Pieces mélodiques originales Pour cor. á pistons et piano, Gérard Billaudot, Editeur

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn156/22	**Course title:** Musical Instrument Play - French Horn 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Cultivation of deployment, playing scales, chords, scale exercises. transpositions, breath control, posture, instrument(10%)
Rehearsal of 3 pieces of different styles(10%)
Completion of a public performance /seminar, school concert, public concert(20%)
Passing an examination before a committee(10%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of compositions for French horn
- be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar
- be able to work independently in the study of repertoire
- able to orientate himself in alto and basso transpositions
- able to play difficult etudes, difficult orchestral parts from the page and to master the prescribed transpositions

Brief outline of course (contents standard):
1. study of playing techniques /Michael Thompson/
2. etudes of various technical issues
3. compositions by composers of different stylistic periods
4. theoretical and interpretative analysis of the studied compositions
5. theoretical preparation and practical playing of "stewed" tones and double tonguing

Recommended literatue:
(súkromný archív pedagóga)
- THOMPSON, Michael Daily Warm - Up Exercises, Paxman Musical Instruments Ltd. 116 Long Acre London
WC2E 9PA
- MAXIME, Alphonse Neue Etüden für Waldhorn Heft 4,5. Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris

- KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig
- MÜLLER, B. Eduard Etüden für Horn Heft 1.,2., Verlag Friedrich Hofmeister, Leipzig
- MOZART, Wolfgang Amadeus Konzert Nr. 4 Es Dur für Horn und Orchester /Klavier/, KV 495, Breitkopf und Härtel, Leipzig
- STRAUSS, Richard Concerto for Horn and Orchestra in E flat major op.11 for Horn and Piano, Universal Edition No.1039
- BEETHOVEN, Ludwig van Sonate op.17 /1800/ für Pianoforte und Horn, Breitkopf und
- Härtel, Leipzig
- STRAUSS, Franz Horn- Konzert op.8 für Horn und Klavier, Universal - Edition, Wien, Leipzig
- NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
HAYDN, Joseph Konzert Nr. 2 D- Dur /Hob. VII d:4/ für Horn und Orchester /Klavier/,Edition Breitkopf Nr. 3032
- ROSETTI, Francesco Antonio Concerto Nr. 2 per Corno e Orchestra /Klavier/, Edition KaWe Amsterdam- 13, Nr.71

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn157/22	**Course title:** Musical Instrument Play - French Horn 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Cultivation of deployment, playing scales, chords, scale exercises. transpositions, breath control, posture, instrument(10%)
Rehearsal of 3 pieces of different styles(10%)
Completion of a public performance /seminar, school concert, public concert(10%)
Passing an examination before a committee(10%)
Compose a programme for a bachelor concert(10%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of compositions for French horn
- be able to characterize the specifics of the interpretation of the studied compositions be able to organize the preparation for the exam, seminar
- be able to work independently in the study of repertoire
- able to orientate himself in alto and basso transpositions
- able to play difficult etudes, difficult orchestral parts from the page and to master the prescribed transpositions
- selection of compositions for the Bachelor's artistic performance

Brief outline of course (contents standard):
1. study of playing techniques /Michael Thompson/
2. etudes of various technical issues
3. compositions by composers of different stylistic periods
4. theoretical and interpretative analysis of the studied compositions
5. theoretical preparation and practical playing of "stewed" tones and double tonguing. Flatern

Recommended literatue:
(súkromný archív pedagóga)
- THOMPSON, Michael Daily Warm - Up Exercises, Paxman Musical Instruments Ltd. 116 Long Acre London WC2E 9PA

- MAXIME,Alphonse Neue Etüden für Waldhorn Heft 4,5. Alphonse Leduc, Editions Musicales, 175, Rue Saint- Honoré, Paris
- KOPPRASCH, C. Etüden für Waldhorn Heft 2, VEB Friedrich Hofmeister, Leipzig
- MÜLLER, B. Eduard Etüden für Horn Heft 1.,2., Verlag Friedrich Hofmeister, Leipzig
- MOZART, Wolfgang Amadeus Konzert Nr. 4 Es Dur für Horn und Orchester /Klavier/, KV 495, Breitkopf und Härtel, Leipzig
- STRAUSS, Richard Concerto for Horn and Orchestra in E flat major op.11 for Horn and Piano, Universal Edition No.1039
- BEETHOVEN, Ludwig van Sonate op.17 /1800/ für Pianoforte und Horn, Breitkopf und Härtel, Leipzig
- STRAUSS, Franz Horn- Konzert op.8 für Horn und Klavier, Universal - Edition, Wien, Leipzig
- NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
HAYDN, Joseph Konzert Nr. 2 D- Dur /Hob. VII d:4/ für Horn und Orchester /Klavier/,Edition Breitkopf Nr. 3032
- ROSETTI, Francesco Antonio Concerto Nr. 2 per Corno e Orchestra /Klavier/, Edition KaWe Amsterdam- 13, Nr.71

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. Branislav Hóz, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn145/22	**Course title:** Musical Instrument Play - Guitar 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- semester repertoire - at least two movements of a suite, partita or sonata from the Baroque period (10%)
- attending a concert performance at a performance seminar (30%)
- passing an examination before a committee (10%)
- recording of artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of guitar works;
- be able to characterize the specifics of Baroque music interpretation;
- be able to work independently in the study of repertoire;
- be able to organize his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works interpreted;
- able to work with tone production and colour

Brief outline of course (contents standard):
- Major and minor scales through 3 octaves with chords in turnarounds and cadences.
- 2 contrasting movements from cyclical compositions of the Baroque period - suites, partitas and sonatas.
- Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).
- Relaxation of the playing apparatus.
- Interpretive analysis of audio- and video-recordings of concerts.
- Analysis and comparison of works in different editions and by different performers.

Recommended literatue:
KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga)
VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)

ZIGANTE, Fréderic, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga)
GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Guitaremusik. Dostupné z: https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)
DYENS, Roland. Les 100 de Roland Dyens, Complete Set Vol.1- 2: For Guitar. ISBN: 2897371188
(súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 9

A	ABS	B	C	D	E	FX	ODP	Uzn.
88.89	0.0	11.11	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn146/22	**Course title:** Musical Instrument Play - Guitar 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Major and minor scales through 3 octaves with chords in turnarounds and cadences.
- 2 contrasting movements from cyclical compositions of the Baroque period - suites, partitas and sonatas. - Active participation in class (40%)
- Performance of semester repertoire - suites, partitas, or sonatas from the Baroque period (10%)
- attending a public concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in the IDM AU BB (10%)
- Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).
- Relaxation of the playing apparatus.
- Interpretive analysis of audio- and video-recordings of concerts.
- Analysis and comparison of works in different editions and by different performers.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of guitar works;
- be able to characterize the specifics of Baroque music interpretation;
- be able to work independently in the study of repertoire;
- be able to organize his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works interpreted;
- able to work with tone production and colour

Brief outline of course (contents standard):
1. Major and minor scales through 3 octaves with chords in turnarounds and cadences.
2. Baroque suites, partitas and sonatas.
3. Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).
4. Release of the playing apparatus.
5. Interpretive analysis of audio- and video-recordings of concerts.
6. Analysis and comparison of works in different editions and by different performers.

Recommended literatue:

KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga)
VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
ZIGANTE, Fréderic, 2013, The Bach Lute Works for Guitar. Milwaukee: Hal Leonard. ISBN 13: 9788875929077 (súkromný archív pedagóga)
GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Guitaremusik. Dostupné z: https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)
DYENS, Roland. Les 100 de Roland Dyens,Complete Set Vol.1- 2: For Guitar. ISBN: 2897371188
(súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 9

A	ABS	B	C	D	E	FX	ODP	Uzn.
88.89	0.0	11.11	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn147/26	**Course title:** Musical Instrument Play - Guitar 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: 5

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of the semester repertoire - at least one movement of a sonata or a larger-scale work from the Classical period (10%)
- a concert performance, at least, at a performance seminar (30%)
- passing an examination before a committee (10%)
- recording of artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of guitar works;
- be able to characterize the specifics of the interpretation of classical music;
- be able to work independently in the study of repertoire;
- be able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works interpreted;
- able to work with tone production and colour

Brief outline of course (contents standard):
1. Major and minor scales through 3 octaves with chords in turnarounds and cadences.
2. Classical Sonatas, Sonatinas, Rondos, etc.
3. Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).
4. Relaxation of the playing apparatus, relaxation exercises.
5. Interpretive analysis of audio- and video-recordings of concerts.
6. Analysis and comparison of works in different editions and by different performers.

Recommended literatue:
KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga)
VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
PONCE, Manuel Maria. 1981. 24 Preludes, London Tecla (complete - ed. Miguel Alcázar) (súkromný archív pedagóga)

GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Guitaremusik. Dostupné z: https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)
SOR, Fernando, ⁋1824, Fantasias For Solo Guitar, [online]. Paris: A. Meissonnier. Dostupné z: https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop ASIN‵ : ⁋B095L5BYLY
CARULLI, Ferdinando, 3 Solos Variés pour Guitare Op.60, [online]. Paris: Naderman. Dostupné z: https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando)
DYENS, R. Libra Sonatine. Paris: Editions Henry Lemoine. 1986. ISBN:9790230947947 (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn148/26	**Course title:** Musical Instrument Play - Guitar 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: 5

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of the semester repertoire - sonatas or larger-scale works from the Classical period (10%)
- attending a public concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of guitar works;
- be able to characterize the specifics of the interpretation of classical music;
- be able to work independently in the study of repertoire;
- be able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works interpreted;
- able to work with tone production and colour

Brief outline of course (contents standard):
1. Major and minor scales through 3 octaves with chords in turnarounds and cadences.
2. Classical Sonatas, Sonatinas, Rondos, etc.
3. Etudes of appropriate difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).
4. Relaxation of the playing apparatus, relaxation exercises.
5. Interpretive analysis of audio- and video-recordings of concerts.
6. Analysis and comparison of works in different editions and by different performers.

Recommended literatue:
KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga)
VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)

GIULIANI, Mauro, 1906. 24 Etudes, Op.48 [online]. Augsburg: Freie Vereinigung zur Förderung guter Guitaremusik. Dostupné z: https://imslp.org/wiki/24_Etudes%2C_Op.48_(Giuliani%2C_Mauro)
SOR, Fernando, 1824, Fantasias For Solo Guitar, [online]. Paris: A. Meissonnier. Dostupné z: https://imslp.org/wiki/Special:ImagefromIndex/258137/fxop
CARULLI, Ferdinando, 3 Solos Variés pour Guitare Op.60, [online]. Paris: Naderman. Dostupné z: https://imslp.org/wiki/3_Solos_Vari%C3%A9s_pour_Guitare%2C_Op.60_(Carulli%2C_Ferdinando)
TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2
(súkromný archív pedagóga)
DYENS, Roland, 1986. Libra Sonatine. Paris: Editions Henry Lemoine. 1986. ISBN:9790230947947
(súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn149/22	**Course title:** Musical Instrument Play - Guitar 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- semester repertoire - a part of a larger work from the Romantic or Romantic period (10%)
- attending a concert performance, at a minimum, at a performance seminar (30%)
- passing an examination before a committee (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of guitar works;
- be able to characterize the specifics of the interpretation of the music of the Romantic period;
- be able to work independently in the study of repertoire;
- be able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works interpreted;
- able to work with tone production and colour

Brief outline of course (contents standard):
1. Major and minor scales through 3 octaves with chords in turnarounds and cadences.
2. Romantic Fantasies, Serenades, Sonatinas, Rondos, etc.
3. Etudes of reasonable difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).
4. Relaxation of the playing apparatus, relaxation exercises.
5. Interpretive analysis of audio- and video-recordings of concerts.
6. Analysis and comparison of works in different editions and by different performers.

Recommended literatue:
KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga)
VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
MERTZ, Joseph Kaspar, 1924. Opere Revue für die Guitare. [online]. Vienna: Tobias Haslinger. Dostupné z:
https://imslp.org/wiki/Operne- Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)

TÁRREGA, Francisco, 2000. Francisco Tárrega Collection. Milwaukee: Hal Leonard. ISBN: 9780793560523. (súkromný archív pedagóga)
GRANADOS, Enrique, 1900. Valses Poéticos [online]. Valencia: Cabedo y Cª. Dostupné z: https://imslp.org/wiki/8_Valses_poeticos_(Granados%2C_Enrique)
DYENS, Roland, 1987. Hommage a Villa- Lobos. Paris: Editions Henry Lemoine, ISBN 9790230948852 (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: doc. Mgr. art. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn150/22	**Course title:** Musical Instrument Play - Guitar 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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- semester repertoire - larger scale works from the Romantic or Romantic period (10%)
- attending a public concert performance (30%)
- passing an examination before a committee (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of guitar works;
- be able to characterize the specifics of the interpretation of the music of the Romantic period;
- be able to work independently in the study of repertoire;
- be able to organise his/her own preparation for concert performance and rehearsal;
- able to work with tone production and colour
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
1. Major and minor scales through 3 octaves with chords in turnarounds and cadences.
2. Romantic Fantasies, Serenades, Sonatinas, Rondos, etc.
3. Etudes of reasonable difficulty (L. Brouwer, M. Giuliani, H. Villa- Lobos, M. D. Pujol).
4. Relaxation of the playing apparatus, relaxation exercises.
5. Interpretive analysis of audio- and video-recordings of concerts.
6. Analysis and comparison of works in different editions and by different performers.

Recommended literatue:
KÖHLER, Jiří, 1984. Umění kytarové hry. Praha: Panton, 1984.ISBN: 35- 029- 84. (súkromný archív pedagóga)
VILLA- LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
MERTZ, Joseph Kaspar, 1924. Opere Revue für die Guitare. [online]. Vienna: Tobias Haslinger. Dostupné z:
https://imslp.org/wiki/Operne- Revue%2C_Op.8_(Mertz%2C_Johann_Kaspar)

TÁRREGA, Francisco, 2000. Francisco Tárrega Collection. Milwaukee: Hal Leonard. ISBN: 9780793560523. (súkromný archív pedagóga)
GRANADOS, Enrique, 1900. Valses Poéticos [online]. Valencia: Cabedo y Cª. Dostupné z: https://imslp.org/wiki/8_Valses_poeticos_(Granados%2C_Enrique)
TESAŘ, Milan, 2002. The Best of Milan Tesař. Ostrava: Opus print. ISMD M- 706524- 12- 2 (súkromný archív pedagóga)
DYENS, Roland, 1987. Hommage a Villa- Lobos. Paris: Editions Henry Lemoine, ISBN: 9790230948852 (súkromný archív pedagóga)

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: doc. Mgr. art. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn013/22	**Course title:** Musical Instrument Play - Oboe 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 compositions from the Baroque and Classical periods(10%)
Passing an examination before a committee(20%)
Presentation of the program at a concert(20%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key repertoire of Baroque and Classical music and the principles of their interpretation
- be able to distinguish the specifics of Baroque and Classical music performance
- understand the principles of ornamentation and dynamic work in Baroque music, motif construction, classical phrase construction and interpretation
- be able to work independently on the preparation and study of repertoire and its concert performance
- able to apply stylistic specifics to their own interpretation
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths, trills
Etudes: of appropriate difficulty
Recitals. Ph. Telemann Sonatas + Concertina, Concertos. Vivaldi, T.Albinoni, W. Bellini, C. Stamitz, C.M. Weber and others
Exploring literature in the historical context of the development of the instrument.
Control of the ideal impression
Correct instrument posture, tone work, breath work, vibrato work.
Development of analytical thinking in the study of repertoire and its use in interpretation.

Recommended literatue:
KUBÁT, Adolf- SMETÁČEK, Václav Škola hry na hoboj Editio Supraphon Praha 1983
(súkromný archív pedagóga)

PASSIN, Günther- MALZER Reinhold Die Spieltechnik der Oboe Fredrich Hofmeister Musikferlag FH 6120 / súkromný archív pedagóga /
SALVIANI, Clemente Stupnicové etudy Supraphon Praha 1972 / súkromný archív pedagóga/
STAMITZ, Johann Koncert C dur pre hoboj a sláčiky Musikverlag Hans Sikorski- Hamburg
ALBINONI, Tommaso Koncert D- dur a B dur pre hoboj a sláčiky Bossey & Hawkes /súkromný archív pedagóga /
DONIZETTI, Gaetano Concertino pre hoboj a komorný orchester Litolff/ Peters Nr, 5914 / súkromný archív pedagóga /
VIVALDI, Antonio Koncert č. 2. F dur pre hoboj a sláčiky Editio Musica Budapest / súkromný archív pedagóga /
KREBS, J.L. Fantasie in g pre hoboj a organ NOVA Music, London / súkromný archív/ atď.

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 6

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. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn014/22	**Course title:** Musical Instrument Play - Oboe 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
4 compositions from the Classical and Romantic periods(10%)
Passing an examination before a committee(20%)
Presentation of the program at a concert(20%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with the terminology and key repertoire of concertos for oboe of the Classical and Romantic periods and the principles of their interpretation
- be able to differentiate the performance specificities of the Classical and Romantic periods
- understand the principles of Classical music, motif construction, classical phrase construction and interpretation,
- be able to work independently in the preparation and study of repertoire and its concert performance
- able to apply stylistic specifics to his/her own interpretation
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - Smetáček, Tolksdorf, Passin
Etudes of reasonable difficulty - J.H.Luft, K. Mille, W. Ferling
Repertoire: Concertos from the Classical period. A. Haydn, J.W.A. J. Haydn, J. Mozart, J. Stamitz and others.
Concert works from the Romantic period: J.N. Hummel, G. Grovlez, R. Schumann and others.
Work on the correct posture and holding of the instrument. Engaging the wind apparatus in the creation of phrases, working with tone colour
Analytical thinking as a way of studying musical material.
Listening to music and developing the ability to judge and critically perceive the material heard.

Recommended literatue:
MILLE, Karl 15 Studii pre hoboj Belwin Mills Publishing Corp. /súkromný archív/
LUFT, J.H. 24 etud a studii Edition Peters Nr. 2963 /súkromný archív/

ELLERT, Sigfrid Karg Etudy pre hoboj, op. 41 VEB F. Hofmeister Muskverlag Leipzig / súkromný archív/
KRAMÁŘ- KROMMER, František Vincent Koncert pre hoboj F dur Supraphon, Praha / súkromný archív/
GROVLEZ, Gabriel Sarabanda a allegro pre hoboj a klavír Éditions Musicales Alphonse Leduc Paris /súkromný archív/
HUMMEL, J.N. Introdukcia, téma a variácie pre hoboj a orchester Op. 102 Musica Rara London / súkromný archív/
BETHOVEN, Ludwig van Varíácie na tému La ci darem la mano pre hoboj a klavír Edition Bretkopf Nr. 6709 /súkromný archív/ a iné. (súkromný archív)

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 6

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. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn015/22	**Course title:** Musical Instrument Play - Oboe 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 compositions from the Romantic period and the first half of the 20th century (10%)
Passing an examination before a committee(20%)
Presentation of the program at a concert(20%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for the oboe from the Romantic period and the first half of the 20th century and the principles of their interpretation
- be able to distinguish the interpretative specificities of the stylistic periods studied so far, with regard to the late Romanticism and the first half of the 20th century
- understand the basic differences between the various generations of composers and national schools, with regard to the French and German interpretative traditions
- be able to work independently on the preparation and study of repertoire and its concert performance
- able to apply stylistic specifics to his own interpretation, in the area of tone colour, agogics and tectonics of musical content able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - V. Smetáček.,J. Sellner. , R, Walzer.
Etudes of reasonable difficulty - K. Mille, W. Ferling, E. Bozza
Repertoire: Concertos from the Classical period: J.Haydn, J.W.A. Stamitz, J.J. Quanz
Sonatas: F. Poulenc, F. Devienn
Work on correct posture and instrument holding. Involvement of the wind apparatus in phrase formation.
Analytical thinking as a way of studying musical material.
Tone colour and the use of colour in musical expression, dynamics and tectonics, principles of creating agogic movement.
Listening to music and developing the ability to judge and critically perceive the material heard.

Recommended literatue:

Lamotte, Antony 17 etud pre hoboj Gérard Billaudot, Éditeur Paris /súkromný archív/
MILLE, Karl 10 Etud pre hoboj VEB F, Hofmeister Musikverlag Leipzig / súkromný archív /
SALVIANI, Clemente 12 etud Ricordi Milan / súkromný archív/
JACOB, Gordon Koncert Nr.1. pre hoboj a sláčiky Wiliams London /súkromný archív/
BOZZA, Eugenne Conte Pastorale pre hoboj a klavír A. Leduc Paris / súkromný archív/
POULENC, Francis Sonata pre hoboj a klavír A.Leduc Paris /súkromný archív /
VILEC, Michal Sonatína pre hoboj a klavír Slovenský hudobný archív 1975 / súkromný archív /
MOLIQUE, Bernhard Concertino g mol pre hoboj a orchester Bossey& Hawkes / súkromný archív/
EBEN, Petr Sonáta pre hoboj a klavír, PANTON Praha /1950/ /súkromný archív/a iné.

Language of instruction:

Slovak

Notes:

The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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	20.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn016/22	**Course title:** Musical Instrument Play - Oboe 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Performing 4 compositions from different styles of the Baroque period to the 20th century (10%)
Passing an examination before a committee (20%)
Presentation of the rehearsed programme at a concert (20%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for oboe and other casts from the Baroque period to the 20th century principles of their interpretation
- be familiar with basic modern techniques and their application in 20th century music
- to be able to distinguish the performance specificities of the stylistic periods hitherto recognised with regard to 20th century music
- understand the basic differences between the various generations of composers, national schools and compositional movements in the 20th century
- be able to work independently on the preparation and study of repertoire and its concert performance
- be able to apply stylistic specificities to their own interpretation
- able to work with tempo and phrase agogics, to understand the tectonics of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - G.Prestini, C.Salviani, J.F. Pushechnikov
Etudes of reasonable difficulty - H.Schmidt, L. Wiedemann, K. Mille
Repertoire: J.S.Bach, W.A.Mozart, A.Vivaldi, C.M. Weber,A. Marcello
Cyclic works, sonatas, sonatinas suites. S. Dutilleux, P. Hindemith,
Concertos. Albinoni, G. Schubert, G. Schubert, G. Schubert. F. Handel , D. Cimarosa, V. Belini and others.
Work on the correct posture and holding of the instrument. Great dynamic range in all postures. Involvement of the wind apparatus in phrase formation.
Analytical thinking as a way of studying musical material.

Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement
Modern techniques and their application to the interpretation of 20th century music
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:
LOYON, Ernest 32 Etud pre hoboj Gérard Billaudot Editeur, Paris / súkromný archív/
MILLE, Karl 15 Etud Hofmeiester Lepzig / súkromný archív/
FERLING, Franz Wilhelm 144 Preludii a etud 1 zošit Hofmeister Leipzig /súkromný archív/
RUBBRA, Edmunt Sonata in C pre hoboj a klavír Alfred Lengnick &CO., LTD /súkromný archív/
ARNOLD, Malcolm Sonatina pre hoboj a klavír Alfred Lengnick&CO.,LTD /súkromný archív/
ALBINONI, Tomaso Koncert d mol pre hoboj a sláčiky op.9/2 Editions Kunzelmann 10284 / súkromný archív/
GABAY, Pierre Sonatina pre hoboj a klavír Chez Alphonse Leduc Paris / súkromný archív/
HAYDN, Joseph Koncert C dur pre hoboj a orchester Hob. VIIg:C1 /súkromný archív/
SANCAN Pierre Sonatína pre hoboj a klavír Editions Durand&Cie, Paris / súkromný archív/
a iné.

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn017/22	**Course title:** Musical Instrument Play - Oboe 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 pieces from different style periods(10%)
Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%)
Passing an examination before a committee(10%)
Presentation of a rehearsed program in concert(10%)
Record artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for the oboe from different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music
- understand the basic differences between the various generations of composers, national schools and compositional movements
- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance
- able to independently apply style specifics to his/her own interpretation
- able to work with the tempo and agogics of a phrase, to understand the tectonics of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - L.Bleuzet, J. F .Pushechnikov,C. Salviani
Etudes of reasonable difficulty - F.W. Ferling, E. Bozza K. Mille
Repertoire: E. E. Bozza, J.A.Koželuh, M. Kořínek,
Cyclic works, sonatas, sonatinas suites. Kaliwoda
Concertos. A. Mozart, J.S. Sancani, J.S. Sancani, J.S. Sancani, J.S. Sancani, J.S. Sancani. Bach, Carl von Dittersdorf
Work on correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Movement while playing, as part of expression in musical speech.

Analytical thinking as a way of studying musical material.
Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics.
Modern techniques and their application to the interpretation of 20th and 21st century music
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:

BOZZA, Eugenne Quartorze Etudes pour Hautbois A.Leduc Paris /súkromný archív/
SNIECKOWSKI, Seweryn Výber etud 2. Wydawnictwo Muzyczne Krakow /súkromný archív/
WIEDEMANN, L. 45 etud pre hoboj Breitkopf Lipsko /súkromný archív/
VIVALDI, Antonio Koncert C dur pre hoboj a sláčiky Editio Musica Budapest / súkromný archív/
HANDEL, Georg Friedrich koncerty g mol a B dur, Boossey&Hawkes / súkromný archív/
MARCELLO, Alessandro Koncert d mol Editions Peters Nr. 9484 /súkromný archív/
BRITTEN, Benjamin Two Insect Pieces pre hoboj klavír 1935, Faber Music Ltd, London / súkromný archív/
DAELLI, Giovanni Fantazia na tému z opery Rigoletto G, Verdiho Musica RARA London / súkromný archív/
HINDEMITH, Paul Sonáta pre hoboj a klavír 1938, Edition Schott 3676AP /súkromný archív/a iné.

Language of instruction:

Slovak

Notes:

The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment

Total number of assessed students: 4

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	0.0	0.0	25.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn018/22	**Course title:** Musical Instrument Play - Oboe 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 pieces from different styles(10%)
Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(10%)
Passing the examination before the commission(10%)
Participate in a competition(10%)
Presentation of the rehearsed programme at a concert(10%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for the oboe of different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music
- understand the basic differences between the various generations of composers, national schools and compositional movements
- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance
- able to independently apply style specifics to his/her own interpretation
- able to work with the tempo and agogics of a phrase, to understand the tectonics of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - all intervals in all keys at the fastest possible tempo, dominant and diminished seventh chords, staccato and legato.
Etudes of appropriate difficulty -
Repertoire: Solo pieces. G. G. G. Telemann, B. Britten,
J. S. Bach, C. Ph. E. Bach, C. Bach, W. Bach, C. Bach, D. Bach, W. Bach. A. Mozart, J.W Kalliwoda,
Concertos: J.Haydn, F.V. Kramář, W.A. Mozart

Work on correct posture and holding of the instrument. Involvement of the wind apparatus in phrase formation. Movement in playing as part of expression in musical expression.
Analytical thinking as a way of studying musical material.
Tone colour and the use of tone colours in musical expression, dynamics and tectonics, principles of creating agogic movement, extreme dynamics.
Modern techniques and their application to the interpretation of 20th and 21st century music
Listening to music and developing the ability to judge and critically perceive the material heard.

Recommended literatue:

MILLE, Karl 20 Etud Musikverlag Leipzig /súkromný archív/
FERLING,Franz Wilhelm 144 prelúdii a etud 2. zošit /súkromný archív/
NOVÁk, Milan Tri sklatby pre hoboj a klavír 1965, Slovanský hudobný fond /súkromný archív/
ALBINONI, Tomaso Koncert G dur pre hoboj a sláčiky Editoria Musicale LAMURAGLIA / súkromný archív/
LOEILLET, Jean- Baptiste Sonáta G dur pre hoboj a klavír International Music Company New York / súkromný archív/
DEVIENNE, Francois Fantaisie Concertante Leduc Paris / súkromný archív/
MOZART, Wolfgang Amadeus Kvartet F dur pre hoboj, husle, violu a violoncelo KV 370 . Breitkopf / súkromný archív/
STAMITZ, Karl Ph. Koncert B dur Benjamin / súkromný archív/
DORÁTI, Antal Duo Concertante 1983 Bossey&Hawkes /súkromný archív/ Atď.

Language of instruction:

Slovak

Notes:

The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn146/22	**Course title:** Musical Instrument Play - Percussion 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: 7	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission (20%) Recording artistic performances in IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master various techniques of playing; - know the basic terminology related to the interpretation of compositions for percussion instruments; - be able to work independently in the study of repertoire; - navigate through different notations; - be able to organise independently preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
Brief outline of course (contents standard): 1.Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
Recommended literatue: Súkromný archív pedagóga: KNAUER, Heinrich. 2002. Kleine Trommel schule. Leipzig: Hofmaister Musikverlag. KNAUER, Heinrich. 1967. Paukenschule. Leipzig: Hofmaister Musikverlag ABE, Keiko. 1989. Works for Marimba. London: Schott Music	
Language of instruction: Slovak	

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
57.14	0.0	0.0	42.86	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn147/22	**Course title:** Musical Instrument Play - Percussion 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Attending a concert performance(20%)
Passing the exam for the commission(20%)
Recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- master various techniques of playing;
- know the basic terminology related to the interpretation of compositions for percussion instruments;
- be able to work independently in the study of repertoire;
- navigate through different notations;
- be able to organise independently preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the content and character of the works performed.

Brief outline of course (contents standard):
1.Perfecting the technique of playing various percussion instruments
2. Increasing the quality and level of playing on melodic percussion instruments
3. Ability to navigate difficult rhythmic and metrical structures
4. Etudes of appropriate difficulty
5. Interpretive analysis of audio and visual recordings of concerts.
6. Analysis and comparison of works from different editions and by different performers.

Recommended literatue:
Súkromný archív pedagóga:
BACH, Johann Sebastian. Sonatas and Partitas for Violin Solo BWV 1001- 1006 [online].Wien: Universal Edition, n.d. MUSSER, Clair Omar. 1941. Etude op 6, No 10.(C major). Köln: Alfred Music Publishing
WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication
KNAUER, Heinrich. 2002. Kleine Trommel schule. Leipzig: Hofmaister Musikverlag.

KNAUER, Heinrich. 1967. Paukenschule. Leipzig: Hofmaister Musikverlag

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	16.67	16.67	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn148/22	**Course title:** Musical Instrument Play - Percussion 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: 4	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission(20%) Recording artistic performances in IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master various techniques of playing; - know the basic terminology related to the interpretation of compositions for percussion instruments; - be able to work independently in the study of repertoire; - navigate through different notations; - be able to organise independently preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
Brief outline of course (contents standard): 1.Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
Recommended literatue: (súkromný archív pedagóga) FRIEDMAN, David. 1973. Vibrapfone Technique. Boston: Berklee Press Publication WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication	
Language of instruction: Slovak	

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn149/22	**Course title:** Musical Instrument Play - Percussion 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: 4	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) Attending a concert performance(20%) Passing the exam for the commission(20%) Recording artistic performances in IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master various techniques of playing; - know the basic terminology related to the interpretation of compositions for percussion instruments; - be able to work independently in the study of repertoire; - navigate through different notations; - be able to organise independently preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
Brief outline of course (contents standard): 1.Perfecting the technique of playing various percussion instruments 2. Increasing the quality and level of playing on melodic percussion instruments 3. Ability to navigate difficult rhythmic and metrical structures 4. Etudes of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts. 6. Analysis and comparison of works from different editions and by different performers.	
Recommended literatue: Súkromný archív pedagóga: FRIEDMAN, David. 1973. Vibraphone Technique. Boston: Berklee Press Publication ABE, Keiko. 1989. Works for Marimba. London: Schott Music SAMMUT, Eric. 1996. 4 Rotations pour Marimba. Asbury Park NJ: Keyboard Percussion Publications LYLLOFF, Bent: 1969. Arhus etude No 9. Copenhagen: Wilhelm Hansen	

WILCOXON, Charley. 2016. Modern Rudimental Swing Solos Cleveland: Ludwig Master Publication

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn150/22	**Course title:** Musical Instrument Play - Percussion 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Attending a concert performance(20%)
Passing the exam for the commission(20%)
Recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- master various techniques of playing;
- know the basic terminology related to the interpretation of compositions for percussion instruments;
- be able to work independently in the study of repertoire;
- navigate through different notations;
- be able to organise independently preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the content and character of the works performed.

Brief outline of course (contents standard):
1. Improving the technique of playing various percussion instruments
2. Increasing the quality and level of playing on melodic percussion instruments
3. Ability to navigate difficult rhythmic and metric structures
4. Etudes of appropriate difficulty
5. Interpretive analysis of audio and visual recordings of concerts.
6. Analysis and comparison of works from different editions and by different performers.

Recommended literatue:
Súkromný archív pedagóga:
1988- 1990. The Noble Snare (Collection) Vol. 1- 4. Baltimore: Smith Publications
BACH, Johann Sebastian. Sonatas and Partitas for Violin Solo BWV 1001- 1006 [online].Wien: Universal Edition, n.d.
ABE, Keiko. 1989. Works for Marimba. London: Schott Music
FRIEDMAN, David. 1973. Vibrapfone Technique. Boston: Berklee Press Publication
MÁSSON, Askel. 2001. Kím. Vuarmarens: Editions Bim

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
20.0	0.0	40.0	20.0	20.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn151/22	**Course title:** Musical Instrument Play - Percussion 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Attending a concert performance(20%)
Passing the exam for the commission(20%)
Recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- master various techniques of playing;
- know the basic terminology related to the interpretation of compositions for percussion instruments;
- be able to work independently in the study of repertoire;
- navigate through different notations;
- be able to organise independently preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the content and character of the works performed.

Brief outline of course (contents standard):
1.Perfecting the technique of playing various percussion instruments
2. Increasing the quality and level of playing on melodic percussion instruments
3. Ability to navigate difficult rhythmic and metrical structures
4. Etudes of appropriate difficulty
5. Interpretive analysis of audio and visual recordings of concerts.
6. Analysis and comparison of works from different editions and by different performers.

Recommended literatue:
Súkromný archív pedagóga:
FRIEDMAN, David. 1973. Vibraphone Technique. Boston: Berklee Press Publication
ABE, Keiko. 1989. Works for Marimba. London: Schott Music
SAMMUT, Eric. 1996. 4 Rotations pour Marimba. Asbury Park NJ: Keyboard Percussion Publications
CARTER, Elliott. 1966. Eight pieces for four Timpani New York: Associated Music Publisher
1988- 1990. The Noble Snare (Collection) Vol. 1- 4. Baltimore: Smith Publications

CAMPBELL, James. 2005. Symphonic Dances for Solo Snare Drum. Nashwille: Innovative Percussion

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn001/22	**Course title:** Musical Instrument Play - Piano 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%):
- completion of a public concert performance (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to study and publicly present the required repertoire at a professional level (minimum range)
- be able to give a public concert performance lasting at least 15 minutes
- be able to analyse and artistically process individual aspects of interpretation in cooperation with the teacher
- understand the work in the field of the use of performance resources at a level appropriate to university studies

Brief outline of course (contents standard):
1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies
2. Outlining the main performance areas and issues related to the studied repertoire.
3. Developing and refining individual expressive means of piano interpretation.
4. Dealing with professional work with articulation in the works of Baroque, Classicism and Romanticism.
5. Professional study of a specified number of etudes with a focus on perfect virtuosic performance.
6. Cultivation of the proper selection and use of stylistic devices in a 19th or 20th-21st century work.
Required repertoire:
- 3 etudes of an instructional nature (C.Czerny: Etudes Op.740, M. Clementi: Gradus ad Parnassum Op.44)
- 3 inventions by J.S. Bach
- a shorter piano work from the Romantic period

Recommended literatue:

Carl Czerny: The Art of Finger Dexterity, Op.740, Adolf Ruthardt (1849-1934) vydavateľ: Leipzig: Edition Peters, n.d.[1888]. Plate 6967-6972. Post-1950 reprint from Frankfurt division
Muzio Clementi: Gradus ad Parnassum op.44(Clementi,Muzio)Vydavateľ: Paris: Richault, n.d. Plate 841, 885, 950.
Johann Sebastian Bach: 15 Two-Part Inventions (Busoni): Piano Solo, Arr. Busoni
Robert Schumann : Rob. Schumann's Werke [[hudobnina]] : für das Pianoforte zu zwei Händen . Serie VII , Phantasienstücke, Op. 12 / Robert Schumann ; herausgegeben von Clara Schumann
Felix Mendelssohn-Bartholdy: Lieder ohne Worte (Mendelssohn, Felix),upr: Julius Rietz (1812-1877),Vydavateľ: Felix Mendelssohn-Bartholdys Werke, Serie XI, Vierter Band, Leipzig: Breitkopf & Härtel, 1877. Plate M.B. 75–82.

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 12

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.0	0.0	33.33	16.67	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., prof. Marian Lapšanský, Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn002/22	**Course title:** Musical Instrument Play - Piano 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: 7	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%): - completion of a public concert performance (10%) - recording of artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to study and publicly present the required repertoire at a professional level (minimum range) - be able to give a public concert performance lasting at least 20 minutes - be able to analyse and artistically process individual aspects of interpretation in cooperation with the teacher - understand the work in the field of the use of performance resources at a level appropriate to university studies	
Brief outline of course (contents standard): 1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies 2. Outlining the main performance areas and issues related to the studied repertoire. 3. Development and improvement of individual expressive means of piano interpretation 4. Dealing with professional work with articulation in works of Baroque and Classical music. 5. Professional study of a specified number of etudes with a focus on perfect virtuosic performance. 6. Cultivating the proper selection and use of stylistic devices in z works 19. St. Required repertoire: - 2 etudes (M. Clementi/M. Moszkowski and 1 concert etude by F. Chopin) - Prelude and Fugue by J. S. Bach - complete sonatas from the Classical period (Mozart, Beethoven) - a shorter piano work from the Romantic period (Schumann, Mendelssohn-Bartholdy)	
Recommended literatue:	

Moritz Moszkowski: 15 Etudes de Virtuosité, Op.72 , 3 Etudes, Op.78 I-Catalogue Number - IMM 21, 3 studies20 Petites Etudes, Op.91 , Vydavateľ - London: Augener, 1913
Muzio Clementi: Gradus ad Parnassum op.44, Vydavateľ: Paris: Richault, n.d. Plate 841, 885, 950.
Johann Sebastian Bach: Englische Suiten Nr. 1-3 [[hudobnina]] / Johann Sebastian Bach ; neue Urtext-Ausgabe nach den Quellen von Alfred Kreutz, Bach, Johann Sebastian, 1685-1750, Vydavateľ - London : Edition Peters , c1951
Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus)
Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52
Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van),upr. Bertha Antonia Wallner (1876-1956)Vydavateľ:
Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.
Robert Schumann: Rob. Schumann's Werke [[hudobnina]] : für das Pianoforte zu zwei Händen . Serie VII , Phantasienstücke, Op. 12 / Robert Schumann ; herausgegeben von Clara Schumann Leipzig : Breitkopf & Härtel , [19--]
Felix Mendelssohn-Bartholdy
Lieder ohne Worte (Mendelssohn, Felix),upr: Julius Rietz (1812-1877),Vydavateľ: Felix Mendelssohn-Bartholdys Werke, Serie XI, Vierter Band, Leipzig: Breitkopf & Härtel, 1877. Plate M.B. 75–82.

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 12

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.0	0.0	25.0	16.67	8.33	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., prof. Marian Lapšanský, Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn003-1/24	**Course title:** Musical Instrument Play - Piano 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: 5

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%):
- completion of a public concert performance (10%)
- recording of artistic performances in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to study and publicly present the required repertoire at a professional level (minimum range)
- be able to give a public concert performance lasting at least 25 minutes
- be able to work on improving the individual parameters of piano performance:
pedalisation, tone shaping, working with musical time, phrasing

Brief outline of course (contents standard):
1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies
2. Outlining the main performance areas and issues related to the studied repertoire.
3. Development and improvement of individual expressive means of piano interpretation
4. Dealing with professional work with articulation in the works of Baroque and Classicism.
5. Professional study of a specified number of etudes with a focus on perfect virtuosic performance.
Required repertoire:
- Prelude and Fugue by J. S. Bach
- Sonata from the Classical Period (Part I, Part II)
- 2 concert etudes

Recommended literatue:
Keyboard music / Johann Sebastian Bach, 1685-1750, New York : Dover Publications, Inc. , 1970,
ISBN 0-486-22360-4
F. Chopin: Complete works. Etiudy, Polskie Wydawnictwo Muzyczne, 2018

F. Liszt: Complete Etudes for Solo Piano, Series II: Including the Paganini Etudes and Concert Etudes, ISBN13 (EAN): 9780486258164 Vydavatel: Dover Pubn Inc
Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus)
Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52
Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van),upr. Bertha Antonia Wallner (1876-1956)Vydavateľ:
Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.

Language of instruction:
Slovak

Notes:
Total student workload is 150 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
30 hours self-study
94 hours individual creative activity

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	20.0	0.0

Instructor: doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., prof. Marian Lapšanský, Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn004/26	**Course title:** Musical Instrument Play - Piano 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: 5

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%):
- completion of a public concert performance (10%)
- recording of artistic performances in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to study and publicly present the required repertoire at a professional level (minimum range)
- be able to give a public concert performance of at least 20 minutes.
- be able to analyze and artistically process individual aspects of interpretation in collaboration with the teacher
- understand the work in the field of the use of performance resources at a level appropriate to university studies

Brief outline of course (contents standard):
1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies
2. Outlining the main performance areas and issues related to the studied repertoire.
3. Development and improvement of individual expressive means of piano interpretation
4. Professional study of the concert etude with a focus on perfect virtuoso performance.
5. Cultivating the proper selection and use of stylistic devices in a 19th or 20th-21st century work.
6. Guidance in independent artistic work on a studied work, preparation for professional concert performance of repertoire.
Required repertoire:
- Sonata from the Classical Period (3rd movement)
- 1 mazurka by F. Chopin
- 1 concert etude
- a major work from the Romantic period (R. Schumann, F. Mendelssohn-Bartholdy, F. Schubert...)

- a piano work from the 20th century (S. Prokofiev, B. Bartók)
- 1 piano work by a Slovak composer (J. Cikker, E. Suchoň, , P. Špilák)

Recommended literatue:

F. Chopin: Complete works. Etiudy, Mazurkas, Nocturny, Waltes, Ballades... Polskie Wydawnictwo Muzyczne, 2018

• F. Liszt: Complete Etudes for Solo Piano, Series II: Including the Paganini Etudes and Concert Etudes, ISBN13 (EAN): 9780486258164 Vydavatel: Dover Pubn Inc

• Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus) Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52

Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van),upr. Bertha Antonia Wallner (1876-1956)Vydavateľ: Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.

Sergej Sergejevič Prokofjev: Sarkazmy dlja fortepijano / Sergej Sergejevič Prokofjev, Prokof'jev, Sergej Sergejevič, 1891-1953,

Skazki staroj babuški dlja fortepijano / Sergej Sergejevič ProkofjevProkof'jev, Sergej Sergejevič, 1891-1953

Dve mimoletnosti, soč. 22, no1 i no 10 . vypusk 2 / Sergej Sergejevič Prokofjev ; sostavitel' K. Sorokin,

Moskva: Sovetskij kompozitor, 1962

B. Bartók: Mikrokosmos : 153 progressive piano pieces . 2. nos. 37-66 / Béla BartókBartók, Béla, 1881-1945,

Budapest : Editio Musica , 1987

new definitive ed.

Language of instruction:

Slovak

Notes:

The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., prof. Marian Lapšanský, Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn005/22	**Course title:** Musical Instrument Play - Piano 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%):
- completion of a public concert performance (10%)
- recording of artistic performances in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to study and publicly present the required repertoire at a professional level (minimum range)
- be able to give a public concert performance lasting at least 30 minutes
- be able to justify his/her own interpretative starting points
- be able to analyse and artistically process individual aspects of interpretation
- understand the work in the field of the use of performance resources at a level appropriate to a graduate of the Bachelor's degree in the given specialisation

Brief outline of course (contents standard):
1. Solving performance problems in compositions of different stylistic periods - adaptation for independent study at the level of 1st cycle of university studies
2. Delineation of the main performance areas and issues related to the studied repertoire, presentation of an independent performance plan
3. Development and improvement of individual expressive means of piano interpretation - articulation, phrasing, pedalisation
4. Dealing with professional work with articulation in works of Baroque and Classical music.
5. Professional study of the concert etude by focusing on perfect virtuoso performance.
Required repertoire:
- 1 concert etude
- Suite by J. S. Bach - (complete)
- Sonata from the Classical period

Recommended literatue:

F. Chopin: Complete works. Etiudy, Mazurkas, Nocturny, Waltes, Ballades... Polskie Wydawnictwo Muzyczne, 2018
• F. Liszt: Complete Etudes for Solo Piano, Series II: Including the Paganini Etudes and Concert Etudes, ISBN13 (EAN): 9780486258164
• Vydavatel: Dover Pubn Inc
Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus)
Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52
Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van),upr. Bertha Antonia Wallner (1876-1956)Vydavateľ: Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.
Johann Sebastian Bach: Englische Suiten Nr. 1-3 / Johann Sebastian Bach ; neue Urtext-Ausgabe nach den Quellen von Alfred Kreutz, Bach, Johann Sebastian, 1685-1750, London : Edition Peters , c1951Bach, Johann Sebastian, 1685-1750, Vydavateľ - Frankfurt : C. F. Peters , c1951

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 10

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.0	0.0	40.0	10.0	0.0	0.0	0.0	0.0	0.0

Instructor: prof. Marian Lapšanský, doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn006/22	**Course title:** Musical Instrument Play - Piano 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal and public presentation of the repertoire in the minimum range specified in the course syllabus (40%):
- completion of a public concert performance (10%)
- recording of artistic performances in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to stage and publicly present a solo artistic performance in the semi-recital range at a professional level
- be able to analyse and artistically process individual aspects of interpretation, apply them in his/her artistic work
- understand the work in the field of the use of performance devices in compositions of different stylistic periods
- be able to apply the correct procedures in their artistic training in preparation for the final graduation concert

Brief outline of course (contents standard):
1. Solving performance problems in compositions of different stylistic periods - presentation of the ability to independently study the repertoire of the Bachelor's artistic performance
2. Outlining the main performance areas and issues associated with the studied repertoire.
3. Developing and refining individual expressive means of piano interpretation
4. Addressing professional articulation work in Baroque and Classical works.
5. Cultivating the proper selection and use of stylistic devices in 19th or 20th-21st century works.
Required repertoire:
A semi-recital dramaturgically conceived from at least 3 stylistic periods

Recommended literatue:
F. Chopin: Complete works. Etiudy, Mazurkas, Nocturny, Waltes, Ballades... Polskie Wydawnictwo Muzyczne, 2018
•

• F. Liszt: Complete Etudes for Solo Piano, Series II: Including the Paganini Etudes and Concert Etudes, ISBN13 (EAN): 9780486258164 Vydavatel: Dover Pubn Inc
•
• Wolfgang Amadeus Mozart: 19 Sonatas for the Piano (Mozart, Wolfgang Amadeus) Julius Epstein (1832-1926) New York: G. Schirmer, No.1304, 1893. Plate 11134-52 6
Ludwig van Beethoven: Klaviersonaten (Beethoven, Ludwig van),upr. Bertha Antonia Wallner (1876-1956) Vydavateľ: Munich: G. Henle Verlag, No.HN 1032&1034, 1976, 2016.
Johann Sebastian Bach: Englische Suiten Nr. 1-3 / Johann Sebastian Bach ; neue Urtext-Ausgabe nach den Quellen von Alfred Kreutz, Bach, Johann Sebastian, 1685-1750, London : Edition Peters , c1951
Französische Suiten / Johann Sebastian Bach ; nach den Quellen neu herausgegeben von Hermann Keller, Bach, Johann Sebastian, 1685-1750, Vydavateľ - Frankfurt : C. F. Peters , c1951

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: prof. Marian Lapšanský, doc. Mgr. art. Eva Varhaníková, ArtD., doc. MgA. Matej Arendárik, ArtD., Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn025/22	**Course title:** Musical Instrument Play - Saxophone 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Passing an exam in front of a committee(20%)
Presentation of the rehearsed program at a concert (20%)
Recording artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer.
Upon successful completion of the learning process, the student will:
- Know the basic terminology related to the problems of interpretation of saxophone works;
- be able to characterize the specifics of the interpretation of music of different stylistic periods;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
- the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique
- the need to devote attention to transcribed compositions for saxophone

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
BUNCKE, Gustav.1929. Saxophon Etuden op. 43 Heft 2. Lipsko: Anton J. Benjamin
BUSSER, Henri. 1949. 12 études mélodiques. Paris: Alphonse Leduc
LACOUR, Guy. 1975. 24 études. Paris: Gerard Billaudot
Prednesové skladby
Alt- saxofón:
BACH, Johann Sebastian. (transc. Mule). Sonata No. 6. Paris: Alphonse Leduc
BOZZA, Eugene. 1936. Aria. Paris. Alphonse Leduc
PLANEL, Robert. 1964. Suite romantique. Paris. Alphonse Leduc

SINGELÉE, Jean- Baptiste. Duo contertant op. 55. Paris. Alphonse Leduc
SINGELÉE, Jean- Baptiste. Concerto op. 57. Paris. Alphonse Leduc
SINGELÉE, Jean- Baptiste. Solo de Concert No. 3, op. 83. Paris. Alphonse Leduc
SINGELÉE, Jean- Baptiste. Solo de Concert No. 5, op. 91. Paris. Alphonse Leduc
SINGELÉE, Jean- Baptiste. Concertino, op. 78. Paris. Alphonse Leduc
Tenor saxofón:
HÄNDEL,G.F.(tran.Londeix).Sonáta g mol.Paris.Alphonse Leduc
MARCELLO, Alessandro (transc. Rousseau): Concerto c mol. Paris. Alphonse Leduc
knihy:
KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,
MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag
RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.
noty:
BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition
CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine
LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.
NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc
NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc
TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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: prof. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn026/22	**Course title:** Musical Instrument Play - Saxophone 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Passing an exam in front of a committee(20%)
- Presentation of the rehearsed program at a concert (20%)
- Recording artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer.
Upon successful completion of the learning process, the student will:
- Know the basic terminology related to the problems of interpretation of saxophone works;
- be able to characterize the specifics of the interpretation of music of different stylistic periods;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
- the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique
- the need to devote attention to transcribed compositions for saxophone

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
SENON, Gilles. 1976. 24 études. Paris: Gerard Billaudot
BLEMANT, Louis. 20 études mélodiques. Paris: Alphonse Leduc
SEMLER- COLLERY, Jules. 1964. Etudes concertantes. Paris: Alphonse Leduc
Prednesové skladby:
Alt - saxofón
VINCI, Leonardo. Sonáta F- dur. Paris: Alphonse Leduc
JOUBERT, Claude- Henri. 1988. Barocco. Paris. Combre
BACH,Johann Sebastian.Siciliana and allegro from Flute Sonate.Paris:Combre

Tenor- saxofón
AUBERT, Jacques. 1964. Presto et Gigue. New York: Hickeys
FOURÉE, Gabriel. 1887. Pavana. Paris: Alphonse Leduc
knihy:
KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,
MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag
RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.
noty:
BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition
CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine
LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.
NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc
NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc
TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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: prof. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn027/22	**Course title:** Musical Instrument Play - Saxophone 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Passing an exam in front of a committee(20%)
Presentation of the rehearsed program at a concert (20%)
Recording artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer.
Upon successful completion of the learning process, the student will:
- Know the basic terminology related to the problems of interpretation of saxophone works;
- be able to characterize the specifics of the interpretation of music of different stylistic periods;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
- the student must concentrate on the classical style and because of this improve tonal culture, finger and articulation technique
- the need to devote attention to transcribed compositions for saxophone

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
BOZZA, Eugene. 1944. 12 Etudes- caprices. Paris: Alphonse Leduc
DANEELS, Francois: 2005. 14 etudes pour saxofon. Bruxelles: Schott
DUBOIS, Pierre- Max. 1995. 16 etudes brillantes. Paris. Gerard Billaudot
Prednesové skladby:
Alt saxofón
ABSIL, Jean. 1967. Fantaisie- Caprice. Paris: Henri Lemoine
AUBERT. Jacques. 1944. Gigue. Paris: Alphonse Leduc
BIGOT, Pierre. 1974. Sicilienne. Paris: Alphonse Leduc

Tenor- saxofón
GUILHAUD, Georges. First concertino. Paris. Gerard Billaudot
GRANT, Robin. 2004. Dots and dashes (suite), Oxford University Press
knihy:
KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,
MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag
RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.
noty:
BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition
CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine
LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.
NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc
NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc
TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn028/22	**Course title:** Musical Instrument Play - Saxophone 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Passing an exam in front of a committee(20%)
Presentation of the rehearsed program at a concert (20%)
Recording artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer.
Upon successful completion of the learning process, the student will:
- Know the basic terminology related to the problems of interpretation of saxophone works;
- be able to characterize the specifics of the interpretation of music of different stylistic periods;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
- continue to improve performance technique on more complex musical material
- using modern expressive techniques (frulato, vibrato, glissando, etc.)

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
LONDEIX. Jean- Marie. 1991. 8 etudes techniques. Paris: Combre edition
MULE, Marcel. 1946. 53 études. Paris: Alphonse Leduc
MULE, Marcel. 1944. 30 grands exercices ou études. Paris: Alphonse Leduc
Prednesové skladby:
Alt saxofón
DEMERSSEMAN, Jules. Fantaisie. London: Edition HUG
THOMYS, Alojzy. 1968. Miniatury. Krakow: PWM Edition
GALLOIS- MONTBRUN, Raymond: 1954. 6 pieces. Paris: Alphonse Leduc
Tenor- saxofón

RAVEL, Maurice (arr. Viard). Piece en form de habanera. Paris: Alphonse Leduc
RAUCHVERGER, Michail. 1989. Concerto. Moskva: Ed. Muzika
knihy:
KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,
MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag
RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.
noty:
BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition
CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine
LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.
NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc
NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc
TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn029/22	**Course title:** Musical Instrument Play - Saxophone 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Passing an exam in front of a committee(20%)
Presentation of the rehearsed program at a concert (20%)
Recording artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a performer.
Upon successful completion of the learning process, the student will:
- Know the basic terminology related to the problems of interpretation of saxophone works;
- be able to characterize the specifics of the interpretation of music of different stylistic periods;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works performed.

Brief outline of course (contents standard):
- work on further improvement of musical memory, sound production and intonation
- developing independent performance analysis, improving practice in concert performance
- engaging in the study of jazz playing

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
MARTIN, Gilles. 15 etudes de style. Paris: Gerard Billaudot
MERIOT, Michel. 2005. 25 etudes. Paris: Alphonse Leduc
NAULAIS, Jerome. 1997. 20 etudes. Paris: Alphonse Leduc
Prednesové skladby
Alt- saxofón sólo:
BACH, Johann Sebastian (transc. Vadrot). Partita no.2. Paris: Alphonse Leduc
BONNEAU, Paul. 1950. Caprice en forme de valse. Paris: Alphonse Leduc
BOZZA. Eugéne. 1935. Piece breve. Paris: Alphonse Leduc

Alt - saxofón s klavírom
AMELLER, André. 1970. Concertino. Paris: Ed. Combre
ANDERSON, Garland. 1976. Sonata no.3. San Antonio: SMC
BERTHOMIEU, Marc. 1962. Suite breve. Paris: Henri Lemoine
Tenor- saxofón sólo:
CAMPO, Regis. 1995. Rondo. Paris: Gerard Billaudot
ERDMANN, Dietrich: 1988. Fantasia colorata. Berlin: Ries & Erler
Tenor- saxofon so sprievodom:
BONNARD, Alain. 1934. Sonata n.1. Paris: Gerard Billaudot
NAULAIS, Jerome. 1999. Sax de voyage. Paris: Ed. Robert Martin
knihy:
KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,
MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag
RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.
noty:
BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition
CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine
LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.
NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc
NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc
TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: prof. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn030/22	**Course title:** Musical Instrument Play - Saxophone 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Passing an exam in front of a committee(10%)
Presentation of the rehearsed program at a concert (10%)
Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of the Bachelor's artistic performance(20%)
Record artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
To prepare the listener for the detailed elaboration of the selected pieces of the final recital. The graduate has the opportunity to confront his/her ideas about performance with the teacher, together they look for solutions to apply technical and expressive elements to highlight the uniqueness of artistic expression.

Brief outline of course (contents standard):
The course focuses primarily on the study of solo repertoire and technical maturity

Recommended literatue:
(súkromný archív pedagóga)
Výber materiálu je podmienený dramaturgickým zámerom bakalárskeho umeleckého výkonu.
knihy:
KYNASTON, Trent. 2006. The Saxophone Intonation Workbook, Advance Music,
MULLER, Irion Rainer. 1994. Saxophone Style Workshop. Bonn: Veggenreiter Verlag
RASCHER, Sigurd. 1977. Top- Tones for the Saxophone. New York: Carl Fischer Inc.
noty:
BERIO, Luciano.1980.Sequenza IX b.Milano: Universal Edition
CHOQUET, Patrick.1992. Aires. Paris: Editions Henry Lemoine
LACOUR, Guy. 1987. Douze Esquisses dans le style contemporain, Paris:Gérard Billaudot Ed.
NODA, Ryo. 1975. Improvisation II. Paris: Ed.Musicales Alphonse Leduc
NODA, Ryo. 1989. Requiem. Paris: Ed. Musicales Alphonse Leduc
TANADA, Fuminori. 1999. Mysterious Morning III. Paris: Ed. Henry Lemoine

Language of instruction:

Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: prof. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn158/22	**Course title:** Musical Instrument Play - Trombone 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performance of 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods (10%)
Passing an examination before a committee(20%)
Presentation of the rehearsed programme at a concert(10%)
Recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key repertoire of Baroque, Classical and Romantic music and the principles of their interpretation
- be able to distinguish the performance specifics of different periods
- understand the interpretative principles of different periods
- be able to work independently on the preparation and study of repertoire and its concert performance
- be able to apply stylistic specifics to his/her own interpretation
- able to analytically evaluate a chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals
Etudes of appropriate difficulty: F. Kwiatkowski, R. Muller, H.M. Clarke,
Recitals of appropriate difficulty :
N. Rimsky Korsakov : Concerto for trombone and piano
K. Serocki : Sonatina for trombone
B. Marcello: selection from Sonatas for trombone and piano
P.V. de la Nux : Solo de Concours for trombone and piano
Exploring literature in the historical context of the development of the instrument
Correct instrument posture, tone production, breath work
Development of analytical thinking in the study of repertoire and its use in interpretation.

Recommended literatue:

(súkromný archív pedagóga)
KORSAKOV, N. Rimsky : Koncerto pre trombón a klavír, A. Kalmus Classic Edition, K 04563,
SEROCKI, Kazimir : Sonatina for trombone and orchestra, PWM Edition, Krakow, Poland, 1974,
MARCELLO, Benedetto :výber zo Sonát pre trombón a klavír, Cherry Clasisics Music, www.Cherry- Classics.com
NUX, Paul, De la : Solo de Concours for trombone and piano, Alphons Leduc, Paris,
KWIATKOWSKI, Feliks : Etudy pre trombón 1, PWM Edition, Krakow, Poland,
MULLER, Richard : Technische Studien fur posaune, VEB Friedrich Hofmeister, Musikverlag, Leipzig,
CLARKE, Herbert : Technical studies for trombon, Carl Fischer,inc, New York 10003

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn159/22	**Course title:** Musical Instrument Play - Trombone 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performance of 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods (10%)
Passing an examination before a committee(20%)
Presentation of the rehearsed programme at a concert(10%)
Recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire of concertos for trombone of the Baroque, Classical and Romantic periods and the principles of their interpretation
- be able to distinguish their performance specifics
- understand the principles of compositions of the period, motif construction, phrasing and interpretation,
- be able to work independently on the preparation and study of repertoire and its concert performance
- able to apply stylistic specifics to their own interpretation
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises - Herbert L. Clarke : Technical Studies,
Etudes of reasonable difficulty - F. Kwiatkowski : Etudes for trombone 1,
Repertoire: Pieces of reasonable difficulty - N. Rimsky Korsakov, B. Marcello P.V. de la Nux
Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in tone production.
Analytical thinking as a way of studying musical material.
Listening to music and developing the ability to judge and critically perceive a piece of music.

Recommended literatue:
(súkromný archív pedagóga)
KORSAKOV, N. Rimsky : Koncerto pre trombón a klavír, A. Kalmus Classic Edition, K 04563,

SEROCKI, Kazimir : Sonatina for trombone and orchestra, PWM Edition, Krakow, Poland, 1974,
MARCELLO, Benedetto : výber zo Sonát pre trombón a klavír, Cherry Clasisics Music, www.Cherry- Classics.com
NUX, Paul V. De la : Solo de Concours for trombone and piano, Alphons Leduc, Paris,
KWIATKOWSKI, Feliks : Etudy pre trombón 1, PWM Edition, Krakow, Poland,
MULLER, Richard: Technische Studien fur posaune, VEB Friedrich Hofmeister, Musikverlag, Leipzig,
CLARKE, Herbert L. : Technical studies for trombon, Carl Fischer,inc, New York 10003

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn160/22	**Course title:** Musical Instrument Play - Trombone 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: 4	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) Performing 2 pieces from the Classical, Romantic or 20th century periods(10%) Passing an examination before a committee(20%) Presentation of the program at a concert(10%) Recording artistic performances in IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the terminology and key repertoire from the Classical, Romantic and first half of the 20th century, as well as the principles of their interpretation - be able to distinguish the interpretative specifics of the stylistic periods so far recognised - understand the basic differences between the various generations of composers and national schools - be able to work independently on the preparation and study of repertoire and its concert performance - able to apply style specifics to his/her own interpretation, in the field of tone quality, agogics and tectonics of a musical work able to analytically evaluate the chosen work, its form and creatively approach the musical material	
Brief outline of course (contents standard): Concert compositions of appropriate difficulty : G.B. Pergolesi, L.E. Larsson, F. David, J. Boda, Etudes of appropriate difficulty: M. Ušák, F. Kwiatkowski, Work on correct posture and instrument holding. Engaging the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and phrase construction, principles of creating agogic movement Listening to music and the development of the ability to judge and critically perceive a piece of music.	

Recommended literatue:
(súkromný archív pedagóga)
PERGOLESI, Giovanni Battista. : Sinfonia for trombone and piano, Wimbledon Music Inc.California 90067,
LARSSON, Lars Erik. : Concertino for trombone, AB Carl Gehrmans Musikforlag, Stokholm,
DAVID, Ferdinand : Concerto for trombon, Muskverlag Zimmermann, Frankfurt am Main,
BODA, John : Sonatina for trombone and piano, W.D. Stuart Music,
Etudy:
BORDOGNI, Rochut. : Belcanto studies, International Music Company, New York City,
UŠÁK, Jaroslav : 25 etud pro pozoun, Editio Supraphon Praha 1986,
KWIATKOWSKI, Feliks : Výber etud č.1, pre trombón, Etudy pre trombón 1, PWM Edition, Krakow, Poland

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn161/22	**Course title:** Musical Instrument Play - Trombone 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: 4	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) Performing 2 pieces from different style periods(10%) Passing an exam in front of a committee(20%) Presentation of the program at a concert(10%) Recording artistic performances in IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the terminology and key repertoire for trombone from the Baroque period to the 20th century principles of their interpretation - know the basic modern techniques and their application in 20th century music - be able to distinguish the specifics of the interpretation of the stylistic periods studied so far with regard to 20th century music - understand the basic differences between the various generations of composers, national schools and compositional movements - be able to work independently on the preparation and study of repertoire and its concert performance - be able to apply stylistic specificities to their own interpretation - able to work with tempo and phrase agogy, - able to analytically evaluate the chosen work, its form and creatively approach the musical material	
Brief outline of course (contents standard): Concert compositions of appropriate difficulty : PERGOLESI, Giovanni Battista, L.E. Larsson, F. David, B. Marcello, Etudes appropriate to the required difficulty: M. Bordogni, C. Kopprasch, J. Ušák, F. Kwiatkowski Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of tone colours in musical expression, dynamics and phrase construction.	

Modern techniques and their application to the interpretation of 20th century music
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:
(súkromný archív pedagóga)
PERGOLESSI, Giovanni Battista : Sinfonia for trombone and piano, Wimbledon Music Inc.California 90067,
LARSSON, Lars Erik : Concertino for trombone, AB Carl Gehrmans Musikforlag, Stokholm,
DAVID, Ferdinand : Concerto for trombon, Muskverlag Zimmermann, Frankfurt am Main,
BODA, John : Sonatina for trombone and piano, W.D. Stuart Music,
Etudy:
BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City,
UŠÁK, Jaroslav : 25 etud pro pozoun, Editio Supraphon Praha 1986,
KWIATKOWSKI, Feliks : Výber etud č.1, pre trombón, Etudy pre trombón 1, PWM Edition, Krakow, Poland,
KOPPRASCH, Georg : VEB Friedrich Hofmeister, Musikverlag, Leipzig

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn162/22	**Course title:** Musical Instrument Play - Trombone 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 pieces from different style periods(10%)
Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%)
Passing an examination before a committee(10%)
Presentation of a rehearsed program in concert(10%)
Recording artistic performances in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire of different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music
- understand the differences between different generations of composers, national schools and compositional movements
- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance
- able to independently apply style specifics to his/her own interpretation
- able to work with tempo and phrase agogics, understand the tectonics of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Celková pracovná záťaž študenta je 180 hodín za semester (1 kredit/30 hodín práce).
26 hodín kontaktnej výučby
50 hodín samoštúdia
104 hodín individuálnej tvorivej činnosti

Recommended literatue:
(súkromný archív pedagóga)
HAENDEL, Georg Fridrich: Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris,

HINDEMITH, Paul: Sonata pre trombón a klavír, Edition Schott 3673, Meinz, KOETSIER, J: Sonatina pre trombón a klavír,Editions Marc Reift, Crans- Montana, Switzerland,
DAVID, Ferdinand : Concerto for trombon, Muskverlag Zimmermann, Frankfurt am Main,
Etudy:
KOPPRASCH, Georg : 60 Selected studies, VEB Friedrich Hofmeister, Musikverlag, Leipzig,
BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City,
KWIATKOWSKI, Feliks : Výber etud pre trombón 2, PWM Edition, Krakow, Poland

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: Mgr. art. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn163/22	**Course title:** Musical Instrument Play - Trombone 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 pieces from different style periods(10%)
Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of the Bachelor's artistic performance(20%)
Passing an examination before a committee(10%)
Presentation of the rehearsed programme at a concert(10%)
Record artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for trombone from different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music
- understand the basic differences between the various generations of composers, national schools and compositional movements
- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance
- able to independently apply style specifics to his/her own interpretation
- able to work with tempo and phrase agogics, understand the structure of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises
Etudes of reasonable difficulty - C. Kopprasch, M. Bordogni, F. Kwiatkowski
Repertoire. F. Handel, F. David, P. Hindemith, J. Koetsier, compositions of appropriate difficulty
Work on correct posture and instrument holding. Involvement of the wind apparatus in phrase formation.
Analytical thinking as a way of studying musical material.
Tone colour and the use of tone colours in musical expression, dynamics and the construction of a work of art.

Modern techniques and their application to the interpretation of 20th and 21st century music
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:
(súkromný archív pedagóga)
HAENDEL, Georg Fridrich : Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris,
HINDEMITH, Paul : Sonata pre trombón a klavír, Edition Schott 3673, Meinz,
KOETSIER, Jan : Sonatina pre trombón a klavír,Editions Marc Reift, Crans- Montana, Switzerland,
DAVID, Ferdinand : Concerto for trombon, Muskverlag Zimmermann, Frankfurt am Main,
Diela primeranej náročnosti,
Etudy:
KOPPRASCH, Georg : 60 Selected studies, VEB Friedrich Hofmeister, Musikverlag, Leipzig,
BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City,
KWIATKOWSKI, Feliks : Výber etud pre trombón 2, PWM Edition, Krakow, Poland

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: Mgr. art. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn164/22	**Course title:** Musical Instrument Play - Trumpet 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Six concert etudes(10%)
Performing four thematic etudes (10%)
Performance of one concertante piece(10%)
Passing the rehearsal for the commission(10%)
Recording artistic performances in IDM AU BB.(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know what mistakes have been made as a result of unconscious reactions from the period before entering the studies
- be able to proactively approach the following techniques:
- know the full yogic breath
- know the correct way of creating tone
- know the correct way of articulation and its variations
- know the correct way of creating legato links and perfecting finger technique
- to understand the basics of changing instruments of different tunings
- be able to work systematically on improving musical ideas, phrase tectonics and phrase construction
- able to work independently
- understand how to

Brief outline of course (contents standard):
- Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, J.B. Wiener, B. Shew)
- Major and minor scales with emphasis on balanced range and articulation
- Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E. Veldkamp)
- Character etudes (H.L. Clarke, P.F. Clodomir, W. Wurm)
- Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W. Wurm)
- Etudes on instruments of higher tunings (R. Getchell)
- Concertante pieces from the prescribed literature for semester I.

Recommended literatue:
(súkromný archív pedagóga)
STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
Technické etudy:(súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017
PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017
SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014
STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014
STEVENS, Thomas: After Schlossberg © Editions Bim 2011
VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990
VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991
VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021
Koncertné etudy:(súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017
KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017
LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020
LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020
CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018
CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017
GETCHELL, Robert: First Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019
Metodiky:(súkromný archív pedagóga)
CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009
DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016
GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987

GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
Prednesy:(súkromný archív pedagóga)
NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988
ARUTIUNIAN, Alexander: Elegy © Editions BIM 2000
GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016
TURRIN, Joseph: Elegy © Editions BIM 1999
BOZZA, Eugéne: Caprice No. 2 © Alphonse Leduc 1978
MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016
BALAY, Guillaume: Contest Piece © qPress Music Publishing 2014

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 3

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: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn165/22	**Course title:** Musical Instrument Play - Trumpet 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Six concert etudes(10%)
Performing four thematic etudes(10%)
Performance of concertante literature of ≥ 15 min(10%)
Passing the examination for the commission(10%)
Recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation
- know the basics of a creative approach to understanding musical notation
- to understand yogic breathing
- understand the correct way of creating tone
- understand the correct way of articulation and its variations
- understand the correct way of legato ties and perfecting finger technique
- understand the problems of changing instruments of different tunings
- understand the problems of working on improving musical ideas, phrase tectonics and phrase construction
- understand the problems of independent and systematic preparation for
- understand the improvement of the quality of self-reflection and its application in practice

Brief outline of course (contents standard):
1. Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, J.B. Wiener, B. Shew)
2. Major and minor scales, chordal decompositions in all scales - two permutations
3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E. Veldkamp), accelerating meter with emphasis on purity of deployment and legato
4. Character etudes (H.L. Clarke, P.F. Clodomir, W. Wurm, R. Laurent, T. Charlier) - selection of other etudes

5. Concert etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W. Wurm, R. Laurent, T.Charlier, G. Balay) - selection of other etudes
6. Etudes for instruments in higher tunings (R.Getchell)

Recommended literatue:

(súkromný archív pedagóga)
STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
Technické etudy:(súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017
PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017
SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014
STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014
STEVENS, Thomas: After Schlossberg © Editions Bim 2011
VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990
VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991
VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021
GETCHELL, Robert: First Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019
Koncertné etudy:(súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017
KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017
LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020
LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020
CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018
CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017
WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013
BALAY, Guillaume: Quinze Etudes © qPress Music Publishing 2014
Metodiky:(súkromný archív pedagóga)

CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009
DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016
GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987
GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
Prednesy:(súkromný archív pedagóga)
HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015
HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015
NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988
ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990
GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016
TURRIN, Joseph: Elegy © Editions BIM 1999
BOZZA, Eugéne: Rustiques © Alphonse Leduc 1955
MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016
VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972
BALAY, Guillaume: Prelude and Ballade © qPress Music Publishing 2014

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn166/22	**Course title:** Musical Instrument Play - Trumpet 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Six concert etudes(10%)
Performing four thematic etudes (10%)
Performance of concertante literature of ≥ 15 min(10%)
Passing the examination for the commission(10%)
Recording artistic performances in IDM AU BB.(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation
- understand the basics of a creative approach to understanding musical notation
- be able to use the yogic breathing technique when playing an instrument
- be able to use the correct method of tone production
- be able to use the correct method of articulation and its variations
- be able to use the correct way of legato ties and perfecting finger technique
- able to change instruments of different tunings
- able to work systematically on improving musical ideas, phrase tectonics and phrase construction
- able to work independently
- understand how to improve the quality of self-reflection and its application in practice

Brief outline of course (contents standard):
1. Warm up according to the method every day from point zero with emphasis on proper breathing and open air
column
2. Major and minor scales, chordal decompositions in all scales - two permutations
3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, E.Veldkamp), accelerating meter with emphasis on
purity of deployment and legato, adding different variations of phrasing

4. Characteristic etudes (H.L. Clarke, P.F. Clodomir, W. Wurm, R. Laurent, T.Charlier, A. Vizutti) - selection
other etudes
5. Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, G.Kopprasch,) - selection of other etudes
6. Etudes on instruments of higher tunings (R.Getchell)
7. Concertante composition by selecting from the prescribed literature for the 3rd semester

Recommended literatue:

Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation
- understand the basics of a creative approach to understanding musical notation
- be able to use the yogic breathing technique when playing an instrument
- be able to use the correct method of tone production
- be able to use the correct method of articulation and its variations
- be able to use the correct way of legato ties and perfecting finger technique
- able to change instruments of different tunings
- able to work systematically on improving musical ideas, phrase tectonics and phrase construction
- able to work independently
- understand how to improve the quality of self-reflection and its application in practice

Language of instruction:

Slovak

Notes:

The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn167/22	**Course title:** Musical Instrument Play - Trumpet 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in class(40%)
staging six concert etudes(10%)
four thematic etudes(10%)
performance of concertante literature of ≥ 15 min(10%)
passing the examination for the commission(10%)
recording artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation and create a performance model from it
- understand a creative approach to understanding musical notation and
- be able to create exercises based on a creative approach to musical notation
- be able to use the yogic breathing technique when playing an instrument
- be able to use the correct method of tone production
- be able to use the correct method of articulation and its variations
- be able to use the correct way of legato ties and perfecting finger technique
- be able to change instruments of different tunings
- be able to work systematically on improving musical ideas, phrase tectonics and phrase construction
- be able to work independently
- able to improve the quality of self-reflection and its application in practice

Brief outline of course (contents standard):
1. Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, B. Shew)
2. Major and minor scales, chordal decompositions in all scales - two permutations
3.Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), accelerating meter with emphasis on purity of deployment and legato, adding different phrasing variations

4.Characteristic etudes (H.L. Clarke, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A.Vizutti) - selection of other etudes
5.Concert etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, A.Chavanne) - selection of other etudes
6.Etudes on instruments of higher tunings (M.Broiles)
7.Concertante composition by selecting from the prescribed literature for the IV.

Recommended literatue:

Odporúčaná literatúra: (súkromný archív pedagóga)
STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
Technické etudy:(súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017
PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017
SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014
STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014
STEVENS, Thomas: After Schlossberg © Editions Bim 2011
VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990
VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991
VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021
BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020
BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018
Koncertné etudy:(súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017
CHAVANNE, André: 25 Characteristic Studies © qPress Music Publishing 2014
CLODOMIR, Pierre: Ecole Moderne Vol.4 - 12 Etudes Characteristiques © qPress Music Publishing 2014
LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020
LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020

CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018
CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017
WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013
WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014
BROILES, Mel: 24 Baroque Studies for Piccolo Trumpet qPress Music Publishing 2020
Metodiky:(súkromný archív pedagóga)
CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009
COLIN, Charles: The Brass Player, © Charles Colin Publications 1972
COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967
COLIN, Charles: Breath Control © Charles Colin Publications 1967
DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016
GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music
Publishing 2021
Prednesy:(súkromný archív pedagóga)
HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015
HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015
NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988
ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990
ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018
GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016
TURRIN, Joseph: 4 Miniatures © Editions BIM 2000
TURRIN, Joseph: Elegy © Editions BIM 1999
BOZZA, Eugéne: Rustiques © Alphonse Leduc 1955
HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984
CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016
CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016
MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016
BALAY, Guillaume: Petite Piece Concertante © qPress Music Publishing 2014
VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972
ALBINONI, Tomaso: Concerto en Re Mineur © Gerard Billaudot 1970
LOEILLET, Jean- Baptiste: Concert en Re Majeur © Gerard Billaudot 1972

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn168/22	**Course title:** Musical Instrument Play - Trumpet 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: 6	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: active participation in class(40%) staging six concert etudes(10%) four thematic etudes(10%) performance of concertante literature of ≥ 15 min(10%) conclusion of the dramaturgy of the graduating bachelor concert(10%) passing the examination for the committee(10%) recording artistic performances in the IDM AU BB(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to build on the learning outcomes of the previous semester - able to proactively approach the following techniques: - be able to analyze musical notation and create a performance model from it - understand a creative approach to understanding musical notation and - be able to create exercises based on a creative approach to musical notation - know how to use the yogic breathing technique when playing an instrument - be able to use the correct method of tone production - know the correct way of articulation and its variations - be able to use the correct way of legato ties and perfecting finger technique - be able to change instruments of different tunings - understand how to work on creating a musical idea so as to be able to interpret works on the basis of independent judgement - be able to work independently - be able to improve the quality of self-reflection and its application in practice - be able to start a collaboration with an organ player - able to work concentratedly on the preparation of the graduation performance in the sixth semester - be able to control and master the playing from memory by visualising the context of the piece - able to improve stamina and tonal quality	
Brief outline of course (contents standard):	

1. Rozohrávanie sa podľa metódy každý deň od bodu nula s dôrazom na správne dýchanie a otvorený vzduchový stĺpec (J. Stamp, B. Shew)
2. Stupnice cirkevné, akordické rozklady vo všetkých stupniciach - dve permutácie
3. Technické cvičenia (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), zrýchľovanie metra s dôrazom na čistotu nasadenia a legáta, pridávanie rôznych variácií frázovania
4. Charakteristické etudy (H.L. Clarke, P.F.Clodomir, W. Wurm, R. Laurent, T.Charlier, A. Vizutti, J.Porret) - výber ďalších etud
5. Koncertné etudy (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W. Wurm, R. Laurent, T.Charlier, E.Guilbaut) - výber ďalších etud
6. Etudy na nástroje vyšších ladení
7. Naštudovanie koncertantnej skladby

Recommended literatue:

(súkromný archív pedagóga)
STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
Technické etudy:(súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017
PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017
SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014
STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014
STEVENS, Thomas: After Schlossberg © Editions Bim 2011
VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990
VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991
VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Octatonics © qPress Music Publishing 2021
BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020
BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018
Koncertné etudy:(súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017
KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017
LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020

LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020
CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018
CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017
GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019
WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013
WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014
WURM, Wilhelm: 20 Difficult Studies © qPress Music Publishing 2014
GUILBAUT, E.: 18 Brilliant Studies for the Cornet © qPress Music Publishing 2014
BROILES, Mel: 24 Baroque Studies for Piccolo Trumpet qPress Music Publishing 2020
BARRANCO, Carmelo: Bach Dances for Trumpet Piccolo © qPress Music Publishing 2014
Metodiky:(súkromný archív pedagóga)
CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009
COLIN, Charles: The Brass Player, © Charles Colin Publications 1972
COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967
COLIN, Charles: Breath Control © Charles Colin Publications 1967
DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016
GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music
Publishing 2021
Prednesy:(súkromný archív pedagóga)
HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015
HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015
NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988
ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990
ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018
GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016
TURRIN, Joseph: 4 Miniatures © Editions BIM 2000
TURRIN, Joseph: Elegy © Editions BIM 1999
TURRIN, Joseph: 2 Portraits © Editions BIM 1999
BOZZA, Eugéne: Rustiques © Alphonse Leduc 1955
BOZZA, Eugéne: Caprice © Alphonse Leduc 1943
HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984
HINDEMITH, Paul: Sonate © qPress Music Publishing 2017
CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016
CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016
PAUER, Jiří: Trompetina © Panton 1977
PAUER, Jiří: Concerto © Panton 1975
MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016
VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970

STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972
PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973
VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot,Editeur 1970
TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990
EBEN, Petr : Okna pro trubku a varhany © Bärenreiter Editio Supraphon Praha 1980
REGER, Max: 3 Stücke für Trompete und Orgel © Editions Marc Reift 1986
ARNOLD, Malcolm: Trumpet Concerto Op. 125 © Faber Music Ltd. 1983
ALDROVANDINI, Giuseppe Antonio Vincento: © VEB Deutscher Verlag für Musik Leipzig 1983
PURCELL, Henry: Sonata in D Major © VEB Deutscher Verlag für Musik Leipzig 1984
ANONYMUS 1: Sonata © VEB Deutscher Verlag für Musik Leipzig 1984
TULL, Fisher: Eight Profiles for Trumpet Solo © Boosey & Hawkes 1980

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn169/22	**Course title:** Musical Instrument Play - Trumpet 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in class(40%)
staging six concert etudes(10%)
four thematic etudes (10%)
performance of concertante literature of ≥ 15 min(10%)
passing an examination for the commission(10%)
successful graduation bachelor concert(10%)
recording of artistic performances in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- Able to work independently with music, notation and create performance models of pieces from different stylistic periods to the present
- be proficient in the interpretation of compositions on instruments of different tunings
- be able to form an idea of a piece of music
- master all the techniques of correct instrument playing at the level of a bachelor's degree graduate listed in the Recommended Reading section below
- be capable of self-reflection, through which he/she can progress beyond the Bachelor's degree
- capable of successfully completing a graduate bachelor concert

Brief outline of course (contents standard):
1. Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, B. Shew)
2. Scales major, minor, church, chordal decompositions in various permutations
3. Technical exercises (H.L. Clarke, A. Vizzutti, J.B. Arban, M.Schlossberg, D.Staigers), accelerating meter with emphasis on purity of deployment and legato, adding different phrasing variations
4. Characteristic etudes (H.L. Clarke, P.F. Clodomir, W. Wurm, R. Laurent, T.Charlier, A. Vizutti)
- selection of other etudes

5. Concert Etudes (J.B. Arban, L.J. Vannetelbosch, P.F.Clodomir, W.Wurm, R.Laurent, T.Charlier, E.Guilbaut) - selection of other etudes
6. Etudes on instruments of higher tunings
7. Concertante composition
8. Bachelor graduation concert

Recommended literatue:

(súkromný archív pedagóga)
STAMP, James: Warm- Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean- Christophe: How To Play James Stamp's Warm- Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
Technické etudy: (súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Technical Studies for the Cornet © qPress Music Publishing 2017
PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017
SCHLOSSBERG, Max: Daily Drills and Technical Exercises for Trumpet © qPress Music Publishing 2014
STAIGERS, Del: Technical Drills for Finger Facility © qPress Music Publishing 2014
STEVENS, Thomas: After Schlossberg © Editions Bim 2011
VIZZUTTI, Allen: Technical Studies Book 1 © Alfred Publishing Co., Inc. 1990
VIZZUTTI, Allen: Technical Studies Book 2 © Alfred Publishing Co., Inc. 1991
VELDKAMP, Erik: Your Daily Articulations © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Flexibilities © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Intervals © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Minor Scales © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Hexatonics © qPress Music Publishing 2021
VELDKAMP, Erik: Your Daily Octatonics © qPress Music Publishing 2021
BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020
BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018
Koncertné etudy: (súkromný archív pedagóga)
ARBAN, Jean Baptiste: Complete Conservatory Method for Trumpet, edited by Thomas Hooten and Jenifer Marotta, © by Carl Fischer L.L.C. 2013
CLARKE, Herbert Lincoln: Characteristic Studies for the Cornet © qPress Music Publishing 2017
KOPPRASCH, Georg: 60 Selected Studies for Trumpet © qPress Music Publishing 2017
LAURENT, René - 20 Moderate Studies © qPress Music Publishing 2020
LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.1 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.2 © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020
CHARLIER, Théo: Thirty Two - Refinement Studies of Théo Charlier © qPress Music Publishing 2018

CHARLIER,Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017
GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019
WURM, Wilhelm: 40 Trumpet Studies © qPress Music Publishing 2013
WURM, Wilhelm: 62 Selected Studies © qPress Music Publishing 2014
WURM, Wilhelm: 20 Difficult Studies © qPress Music Publishing 2014
GUILBAUT, E.: 18 Brilliant Studies for the Cornet © qPress Music Publishing 2014
Metodiky: (súkromný archív pedagóga)
CASSONE, Gabrielle: The Trumpet Book © Zecchini Editore 2009
COLIN, Charles: The Brass Player, © Charles Colin Publications 1972
COLIN, Charles: Vital Brass Notes, © Charles Colin Publications 1967
COLIN, Charles: Breath Control © Charles Colin Publications 1967
DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016
GORDON, Claude - Brass Playing Is No Harder Than Deep Breathing, © Carl Fischer, L.L.C. 1987
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music
Publishing 2021
Prednesy: (súkromný archív pedagóga)
HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015
HUMMEL, Johann Nepomuk: Trumpet Concerto in Eb, © qPress ca. 2015
NERUDA, Jan Jiří Křtitel: Trumpet Concerto in Eb © Panton 1988
ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990
ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018
GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016
TURRIN, Joseph: 4 Miniatures © Editions BIM 2000
TURRIN, Joseph: Elegy © Editions BIM 1999
TURRIN, Joseph: 2 Portraits © Editions BIM 1999
BOZZA, Eugéne: Rustiques © Alphonse Leduc 1955
BOZZA, Eugéne: Caprice © Alphonse Leduc 1943
HIDAS, Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984
HINDEMITH, Paul: Sonate © qPress Music Publishing 2017
CHARLIER, Théo: 1st Solo de Concours © qPress Music Publishing 2016
CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016
PAUER, Jiří: Trompetina © Panton 1977
PAUER, Jiří: Concerto © Panton 1975
ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990
ARUTIUNIAN, Alexander: Aria et Scherzo © qPress Music Publishing 2019
GOEDICKE, Alexander: Concerto © qPress Music Publishing 2016
MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016
LEY, Hermann: Elegie op.12 for Trumpet and Organ © Editions BIM 2007
PLOG, Anthony: Thoughts for Trumpet and Organ © Editions BIM 2011
VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972
PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973

VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot, Editeur 1970
EBEN, Petr : Okna pro trubku a varhany © Bärenreiter Editio Supraphon Praha 1980
REGER, Max: 3 Stücke für Trompete und Orgel © Editions Marc Reift 1986

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn170/22	**Course title:** Musical Instrument Play - Tuba 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods(10%)
Passing an examination before a committee(20%)
Presentation of the rehearsed programme at a concert(20%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key repertoire of Baroque, Classical and Romantic music and the principles of their interpretation
- be able to distinguish the performance specifics of different periods
- understand the interpretative principles of different periods
- be able to work independently on the preparation and study of repertoire and its concert performance
- be able to apply stylistic specifics to his/her own interpretation
- able to analytically evaluate a chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, quintacords and seventh chords and their reversals. Etudes :
KOPPRASCH, G, RANIERI, V., BORDOGNI, M. - selection
Recitals :
HADDAD. D.
MARCELLO, B.
Exploring literature in the historical context of the development of the instrument
Proper instrument holding, tone production, breath work
Development of analytical thinking in the study of repertoire and its use in interpretation.

Recommended literatue:
(súkromný archív pedagóga) KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister

Musikverlag, Leipzig BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
Prednesy :
HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.
MARCELLO, B : Sonate in F for tuba and piano, Southerm Music Company, San Antonio, Texas 78292

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn171/22	**Course title:** Musical Instrument Play - Tuba 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 2 compositions of appropriate difficulty from the Baroque, Classical and Romantic periods(10%)
Passing an examination before a committee(20%)
Presentation of the rehearsed programme at a concert(20%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire of concertos for tuba of the Baroque, Classical and Romantic periods and the principles of their interpretation
- be able to distinguish their specifics of interpretation
- understand the principles of compositions of the period, motif construction, phrasing and interpretation,
- be able to work independently on the preparation and study of repertoire and its concert performance
- able to apply stylistic specifics to their own interpretation
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Scales and daily exercises,
Etudes of reasonable difficulty - KOPPRASCH, G., RANIERI, V., BORDOGNI, M. - selection,
Compositions of reasonable difficulty - HADDAD, D., MARCELLO, B.
Work on the correct posture and holding of the instrument. Engaging the wind apparatus in tone production.
Analytical thinking as a way of studying musical material.
Listening to music and developing the ability to judge and critically perceive a piece of music.

Recommended literatue:
(súkromný archív pedagóga)
Etudy:

KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com
RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig
BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
Prednesy :
HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.
MARCELLO, Benedetto : Sonate in F for tuba and piano, Southerm Music Company, San Antonio, Texas 78292

Language of instruction:
Slovak

Notes:
Total student workload is 210 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn172/22	**Course title:** Musical Instrument Play - Tuba 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: 4	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class(40%) Performing 2 pieces from the Classical, Romantic or 20th century periods(10%) Passing an examination before a committee(20%) Presentation of the program at a concert(20%) Recording artistic performances in IDM AU BB(10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the terminology and key repertoire from the Classical, Romantic and first half of the 20th century, as well as the principles of their interpretation - be able to distinguish the interpretative specifics of the stylistic periods so far recognised - understand the basic differences between the various generations of composers and national schools - be able to work independently on the preparation and study of repertoire and its concert performance - be able to apply style specifics to his/her own interpretation, in the field of tone quality, agogics and tectonics of a musical work - able to analytically evaluate the chosen work, its form and creatively approach the musical material	
Brief outline of course (contents standard): Etudes : KOPPRASCH, G.,RANIERI, V., BORDOGNI, M. - selection Concert pieces of appropriate difficulty HADDAD, D. : Suite for tuba and piano LEBEDEV, A.: Concertallegro JACOB, G. Suite for tuba Work on the correct posture and holding of the instrument. Involvement of the wind apparatus in tone production. Analytical thinking as a way of studying musical material. Tone colour and the use of colour in musical expression, dynamics and phrase construction, principles of agogic movement. Listening to music and the development of the ability to judge and critically perceive a piece of music.	

Recommended literatue:
(súkromný archív pedagóga)
KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com
RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig
BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.
LEBEDEV, Alexej : Koncertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig,
JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn173/22	**Course title:** Musical Instrument Play - Tuba 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 2 pieces from different style periods(10%)
Passing an exam in front of a committee(20%)
Presentation of the program at a concert(20%)
Recording artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for the tuba from the Baroque period to the 20th century principles of their interpretation
- know the basic modern techniques and their application in 20th century music
- be able to distinguish the specifics of the interpretation of the stylistic periods studied so far with regard to 20th century music
- understand the basic differences between the various generations of composers, national schools and compositional movements
- be able to work independently on the preparation and study of repertoire and its concert performance
- be able to apply stylistic specificities to their own interpretation
- able to work with tempo and phrase agogy,
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee Press, Inc.
LEBEDEV, Alexej : Concertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig, JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.
Work on correct posture and holding of the instrument. Engaging the wind instrument in tone production.

Analytical thinking as a way of studying musical material.
Tone colour and the use of tone colour in musical expression, dynamics and phrase construction.
Modern techniques and their application to the interpretation of 20th century music.
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:

(súkromný archív pedagóga)
KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com
RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig
BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
HADDAD, Don : Suite for Tuba and piano, Copiright 1966,Tempelton Publishing, Shawnee
LEBEDEV, Alexej : Koncertallegro for tuba and piano, Friedrich Hofmeister Musikverlag, Leipzig,
JACOB, Jacob : Suite for tuba and piano, Published by Boosey & Hawkes.
HINDEMITH, Paul :Sonáta for tuba and piano, Mainz: B. Schott's Söhne,
PERSICHETTI, V. : Serenate č. 12, Publisher's Genre: Classical.
Publisher: Theodore Presser Co.
CF:164- 00058
PAUER, J.: Tubonetta, Published by Editions BIM.

Language of instruction:

Slovak

Notes:

The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn174/22	**Course title:** Musical Instrument Play - Tuba 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 pieces from different style periods(10%)
Able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance(20%)
Passing the examination before the commission(10%)
Presentation of the rehearsed programme at a concert(10%)
- Record artistic performances in IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire of different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music
- understand the differences between different generations of composers, national schools and compositional movements
- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance
- able to independently apply style specifics to his/her own interpretation
- able to work with the tempo and agogics of a phrase, to understand the tectonics of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Etudes:
KOPPRASCH, G., RANIERI, V., BORDOGNI, M.
Concert Pieces :
HINDEMITH, P., JACOB, G. PAUER,J., MALCOLM, A.
Engaging the wind apparatus in tone production.
Analytical thinking as a way of studying musical material.
Tone colour and the use of tone colour in musical expression, dynamics and tectonics, extreme dynamics.

Modern techniques and their application to the interpretation of 20th and 21st century music
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com
RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig
BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
Koncertné skladby:
JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.
HINDEMITH, Paul : Sonáta for tuba and piano, Mainz: B. Schott's Söhne,
PERSICHETTI, V. : Serenade č. 12, Publisher's Genre: Classical, Publisher: Theodore Presser Co. CF:164- 00058
PAUER, Jiři : Tubonetta, Published by Editions BIM
MALCOLM, Arnold : Fantasy for tuba, Faber music

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn175/22	**Course title:** Musical Instrument Play - Tuba 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class(40%)
Performing 4 pieces from different style periods(10%)
Successful public presentation of an undergraduate artistic performance with a dramaturgy of appropriate difficulty and artistic quality(20%)
Passing an examination before a committee(10%)
Presentation of a rehearsed program in concert(10%)
Recording artistic performances in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology and key repertoire for trombone from different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- be able to distinguish the performance specificities of the stylistic periods studied so far with regard to 20th and 21st century music
- understand the basic differences between the various generations of composers, national schools and compositional movements
- be able to work independently on the preparation and study of repertoire and its concert performance, to prepare and study the dramaturgy of a Bachelor's artistic performance
- able to independently apply style specifics to his/her own interpretation
- able to work with tempo and phrase agogics, understand the structure of the chosen work
- able to analytically evaluate the chosen work, its form and creatively approach the musical material

Brief outline of course (contents standard):
Etudes:
KOPPRASCH, G., RANIERI, V., BORDOGNI, M.
Concert Pieces :
HINDEMITH, P., JACOB, G. PAUER,J., MALCOLM, A. PERSICHETTI, V.
Engaging the wind apparatus in tone production.
Analytical thinking as a way of studying musical material.
Tone colour and the use of tone colours in musical expression, dynamics and tectonics, extreme dynamics.

Modern techniques and their application to the interpretation of 20th and 21st century music
Listening to music and the development of the ability to judge and critically perceive the material heard.

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
KOPPRASCH, Georg : 60 Etudes for tuba, Cimarron Music Press, www.cimarronmusic.com
RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig
BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
Koncertné skladby:
JACOB, Gordon : Suite for tuba and piano, Published by Boosey & Hawkes.
HINDEMITH, Paul : Sonáta for tuba and piano, Mainz: B. Schott's Söhne,
PERSICHETTI, V. : Serenade č. 12, Publisher's Genre: Classical, Publisher: Theodore Presser Co. CF:164- 00058
PAUER, Jiri : Tubonetta, Published by Editions BIM
MALCOLM, Arnold : Fantasy for tuba, Faber music

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. Albert Hrubovčák, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn013/22	**Course title:** Musical Instrument Play - Viola 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performing in class concerts and other concerts (at least once per semester in a class concert) (20%)
- passing an examination before a committee (30%)
- studying the required material for the exam:
- single voice scales, staggered chords - one major and one minor
- two contrasting movements from the Suites of J.S. Bach Suites I - III (original for solo cello) or from M. Reger's Suites for
solo viola (1 - 3)
- one concert etude (B. Campagnoli, F. A. Hoffmeister, J. Herold, J. Dont)
- recording of artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Improvement and expansion of playing, musical and technical skills necessary for the appropriate interpretation of works of Baroque literature.
Upon successful completion of the learning process, the student will:
- Know the basic terminology related to the problems of interpretation of viola works of the Baroque period,
- be able to characterize the specifics of the interpretation of Baroque music not only verbally, but especially with the help of the acquired technical and expressive means,
- be able to work largely independently in the study of repertoire;
- master the basics of psycho-physiological preparation for a concert performance, with emphasis on the perception of the player's own movement apparatus in relation to the resulting sound of the playing,
- be able to prepare independently for a concert performance/rehearsal

Brief outline of course (contents standard):
- Playing scales, broken chords, double voicings (major, minor), chordal playing, improvement of string technique
- Performance of 2 contrasting movements of cyclical compositions from the Baroque period (transcriptions of solo suites by J. S. Bach or 2 contrasting movements from solo suites by M. Reger)
- Four etudes with different technical and interpretative issues

- Learning to pay conscious attention to the use of the playing motor apparatus in relation to the expected sound result and learning the corresponding mental preparation for public performance
- Interpretive analysis of audio- and video-recordings of concerts.
- Analysis and comparison of works in different editions and interpretations by different performers

Recommended literatue:

BACH, Johann Sebastian. 6 Suites for Solo Violoncello, transkripcia pre violu, BWV 1007, 1008,1009. Edition Peters ISMN M- 57708- 078- 9
BACH, Johann Sebastian. Six sonatas and Partitas for viola solo. Meyer- Vieland, NY, No. 995
REGER, Max. Suiten g moll, D dur, e moll, op. 131d, EP3971
Etudy:
CAMPAGNOLLI, Bartolomeo. 41 Caprices op. 22 pre violu, Edition Peters, Nr. 2548
HOFFMEISTER, Franz Anton. Fr. Etuden fur Viola, Edition Peters, Nr. 1993
DONT, Jacob. Etudes op.35 a op. 37. VEB Friedrich Hofmeister Musikverlag Leipzig, 7228, Lizenz Nr. 484_25, D511, 72
HEROLD, Jiří. Etudes. 1937, Hudební matice umělecké besedy /592/ Praha

Language of instruction:

Slovak

Notes:

The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment

Total number of assessed students: 2

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

Instructor: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn014/22	**Course title:** Musical Instrument Play - Viola 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performing in class and other concerts (at least once a semester in a public class concert) (20%)
- passing an examination before a committee (30%)
- studying the required material for the exam :
1. single voice scales, staggered chords (major and minor)
2. two contrasting movements from the Suites of J.S. Bach Suites I - III (original for solo cello) or from M. Reger's Suites for solo viola (1-3)
3. one concert etude (B. Campagnoli, F. A. Hoffmeister, J. Herold, J. Dont)
4. 1st movement of a concerto from the Baroque or Classical period with cadenza (G. P. F. Telemann, G. Handel, J. Ch. Bach, C. Stamitz, J. K. Vaňhal, F. A. Hoffmeister, etc.)
- recording of artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
To deepen and broaden the basic playing skills necessary for the appropriate interpretation of works of Baroque and Classical literature for solo viola, as well as literature accompanied by piano, chamber orchestra, etc.
Upon successful completion of the learning process, the student will:
- know the basic terminology related to the problems of interpretation of viola works of the Baroque and Classical periods,
- be able to characterize the specifics of the interpretation of Baroque and Classical music not only verbally, but especially with the help of extended and consolidated technical and expressive means,
- to be able to expand his/her gifts: to work independently in the study of repertoire; to master and better understand the needs of psycho- physiological preparation for concert performance, with emphasis on deepening the ability to adequately use his/her own movement potential in relation to the final form of the interpreted work,
- be able to independently plan and prepare a concert performance over a long period of time and to match it to the demands of a year-long examination

Brief outline of course (contents standard):
- Playing scales, staggered chords, double voicings (major and minor), chordal playing, improvement of string technique with emphasis on sound quality and intonation accuracy

- Performance of 2 contrasting movements of cyclical compositions from the Baroque period (transcriptions of solo suites by J. S. Bach or 2 contrasting movements from solo suites by M. Reger)
- Two etudes with different technical and interpretative issues
- Study of concertos from the Baroque or Classical periods
- Expanding the ability to perceive the work of one's own playing musculoskeletal apparatus, to observe its optimal performance both in practice and during public performance
- Interpretive analysis of audio- and video-recordings of one's own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

Recommended literatue:

BACH, Johann Sebastian. 6 Suites for Solo Violoncello, transkripcia pre violu BWV 1007, 1008,1009. Edition Peters ISMN M- 57708- 078- 9
BACH, Johann Sebastian. Six Sonatas and Partitas, transkripcia pre violu. Meyer- Vieland, NY, No. 995
REGER, Max. Suiten g moll, D dur, e moll, op. 131d, EP3971
Etudy:
CAMPAGNOLI, Bartolomeo. 41 Caprices op. 22 pre violu. Edition Peters, Nr. 2548
HOFFMEISTER, Franz Anton. Etuden fur Viola. Edition Peters, Nr. 1993
DONT, Jacob. Etudes op.35 a op. 37. VEB Friedrich Hofmeister Musikverlag Leipzig, 7228
HEROLD, Jiří. Etudes. 1937, Hudební matice umělecké besedy /592/ Praha
Koncerty:
TELEMANN, Georg Philipp. Koncert G dur. Polskie Wydawnictvo Muzycne, Kraków, Wyd. III - 2800 ezg. 3, 9 ark, Nr.10/69. A- 70.
BACH, Johann Christian, CASADEUS, Henri. Koncert c mol. Copyright MCMXLVII by Salabert Inc. NY, Paris, E.M.S.5457/A/, E.A.S. 14909 Edition Salabert
STAMITZ, Carl. Koncert D dur pre violu a orchester. EP, Nr. 3816a /Lizenz- Nr.415- 330/393/83
VAŇHAL, Jan Křtitel. Koncert C dur. 1962, Státní hudební nakladatelství Praha H 3586
Metodická literatúra:
FLESCH, Carl. Scale system. Carl Fisher, Inc. Adapted for the viola, 02921, Cooper Square New York 10003
GALAMIAN, Ivan. Principies of Violin Playing and teaching. Edition Sven,Erik Bergh in der Europabuch AG, ISBN 3- 7163- 0133- 7

Language of instruction:

Slovak

Notes:

The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment

Total number of assessed students: 2

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

Instructor: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn015/22	**Course title:** Musical Instrument Play - Viola 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performing in class and other concerts (at least once a semester in a public class concert) (20%)
- passing an examination before a committee (30%)
- studying the required material for the exam :
1. two contrasting movements from J. S. Bach's Suites I - III (orig. for solo cello) or from M. Reger's Suites for solo viola (1-3)
2. one concert etude (B. Campagnoli, F. A. Hoffmeister, J. Herold, J. Dont, J. Palashko)
3. 1st movement of a concerto from the Classical period with cadenza (C. Stamitz, J. K. Vaňhal, F. A. Hoffmeister, A. Rolla, etc.)
- recording of artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
The student acquires the ability to interpret different stylistic periods appropriately, is able to use different shades of tone, different articulations, applies the basics of adequate phrasing, is able to appropriately choose the tempo of the interpreted text.
Upon successful completion of the learning process, the student will:
- know the basic terminology related to the problems of interpretation of viola works of different stylistic periods,
- be able to characterize, with the help of newly acquired and mastered technical and expressive means, works of Baroque, Classical and Romantic literature,
- be able to work independently not only on the technical mastery of the text, but also to create an artistic plan for the interpretation of the studied work
- improve the work of the playing apparatus, concentrating on the economy and appropriateness of movement patterns in connection with the sound-emotional realisation of the work
- understand the tactics of preparing a concert performance, be able to evaluate one's own abilities and work in detail with the accompanist/co-player

Brief outline of course (contents standard):
- Performance of 2 contrasting movements of cyclic compositions from the Baroque period (transcriptions of solo suites by J. S. Bach or 2 contrasting movements from solo suites by M. Reger)
- Two etudes with a virtuoso character (J. Palashko, B. Campagnoli)

- Study of concertos from the Classical period (C. Stamitz, F. Hoffmeister, J. K. Vaňhal)
- Study of the sonata literature of the Romantic period (J. N. Hummel, F. Schubert, R. Schumann)
- Conscious work with the playing motor apparatus, intensive perception of the relationship between sound and movement, conscious completion of the idea of the studied work in the process of practice and during public performance,
- Interpretive analysis of audio- and video-recordings of own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

Recommended literatue:

BACH, Johann Sebastian. 6 Suites for Solo Violoncello, transkripcia pre violu BWV 1007, 1008,1009. Edition Peters, ISMN M- 57708- 078- 9
BACH, Johann Sebastian. Six Sonatas and Partitas for viola solo. Meyer- Vieland, No. 995
REGER, Max. Suiten g moll, D dur, e moll, op. 131d, EP3971
Etudy:
CAMPAGNOLI, Bartolomeo. 41 Caprices op.22 pre violu,, Edition Peters, Nr.2548Etu
HOFFMEISTER, Franz Anton. Hoffmeister: Etuden fur Viola, Edition Peters, Nr.1993
DONT, J., Etudes op.35 a op. 37. VEB Friedrich Hofmeister Musikverlag Leipzig, 7228
HEROLD, Jacob. Etudes. 1937, Hudební matice umělecké besedy / 592/ Praha
PALAŠKO, Johannes. Desať koncertných etúd. 1959, Štátne hudobné nakladateľstvo Moskva
Koncerty:
STAMITZ ,Carl. ,Koncert D dur pre violu a orchester, EP, Nr.3816a/Lizenz- Nr.415- 330/393/83
VAŇHAL, Jan Křtitel. Koncert C dur. 1962, Státní hudební nakladatelství Praha, H 3586
HOFFMEISTER, Franz Anton., Koncert D dur , Belwin- Mills Publishining Corp. Melville N.Y. No. 4336
Sonáty:
HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breikopf&Haertel, Musica Rara / MR 1624/
SCHUBERT, Franz. Sonate Arpeggione. Leipzig, Wien: L. Doblinger
BARTHOLDY- MENDELSHON, Felix. Sonáta pre violu a kl., 1970, Moskava: Nakladateľstvo Muzika, 1970.
SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372
Metodická literatúra:
MENUHIN, Yehudi, a PRIMROSE, William. Violine und viola, Fisher ISBN 3- 596- 22976- 6
GALAMIAN, Ivan. Principies of Violin Playing and Teaching. Edition Sven , Erik Bergh in der Europabuch AG, ISBN 3- 7163- 0133- 7
/Uvedené diela sú súčasťou súkromného archívu pedagóga/

Language of instruction:

Slovak

Notes:

The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment

Total number of assessed students: 1

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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD.
Last changed: 27.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn016/22	**Course title:** Musical Instrument Play - Viola 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performing in class and other concerts (at least once a semester in a public class concert) (20%)
- passing an examination before a committee (30%)
- studying the required material for the examination:
1. two contrasting movements from the Suites of J.S. Bach's Suites I - III (transcription from the original for solo cello) or from M. Reger's Suites for solo viola (1- 3)
2. one concert etude (B. Campagnoli, F. A. Hoffmeister, J. Herold, J. Dont, J. Palashko)
3. two movements of a concerto from the Classical period with cadenza (C. Stamitz, J. K. Vaňhal, F. A. Hoffmeister, etc.)
4. free composition of own choice (10%)
- recording of artistic outputs in IDM AU BB (10%)

Educational outcomes (performance standard):
The student deepens his/her interpretive skills, improves his/her technical skills by studying technically demanding literature (etudes, etc.), realizes the necessity of adequate choice of interpretive means corresponding to the artistic content of the work, is able to use different timbral specifics of the instrument, expands the possibilities of phrasing musical themes and works on the appropriate time proportion of the interpreted work.
Upon successful completion of the learning process, the student will:
- be able to characterize, with the help of detailed and mastered technical and expressive means, works of baroque, classical, romantic literature, expanded to include works of music of the 20th century
- be able to independently create an artistic construction of the interpretation of the studied work,
- to be able to independently choose and implement selected means of interpretation of a performed work,
- to improve the psycho-physiological area of the interpretation preparation, to concentrate on the optimization and appropriateness of movement patterns with an emphasis on the sound-emotional form of the work,
- understand the psycho- physiological context of public performance preparation; be able to work accurately with an accompanist/co-performer

Brief outline of course (contents standard):

- Performance of 2 contrasting movements of cyclic compositions from the Baroque period (transcriptions of solo suites by J. S. Bach or 2 contrasting movements from solo suites by M. Reger)
- Performing etudes of a virtuoso character (J. Palashko, B. Campagnoli, F. Hoffmeister)
- Study of concertos from the Classical period (C. Stamitz, F. Hoffmeister, J. K. Vaňhal)
- Study of the sonata literature of the Romantic period (J. N. Hummel, F. Schubert, R. Schumann, F. Mendelsohn- Bartholdy) and the demanding viola repertoire of small forms (Enescu, Vieuxtemps, etc.)
- Improvement of the musculoskeletal system, intensive perception of the relationship between sound and movement, preparation for public performance
- Interpretive analysis of audio and video recordings of own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

Recommended literatue:

BACH, Johann Sebastian. 6 Suites for Solo Violoncello, transkripcia pre violu BWV 1009, 1010, 1011. Edition Peters ISMN M- 57708- 078- 9
BACH, Johann Sebastian. Six Sonatas and Partitas, transcription for viola solo. Meyer - Vieland, NY, No. 905
REGER, Max. Suiten g moll, D dur, e moll, op. 131d, EP3971
Etudy:
CAMPAGNOLI, Bartolomeo. 41 Caprices op. 22 pre violu. Edition Peters, Nr.2548
HOFFMEISTER, Franz Anton. Etuden fur Viola. Edition Peters, Nr.1993
DONT, Jacob. Etudes op.35 a op. 37. VEB Friedrich Hofmeister Musikverlag Leipzig, 7228
HEROLD, Jiří. Etudes. 1937, Hudební matice umělecké besedy /592/ Praha
PALAŠKO, Johannes. Desať koncertných etúd. 1959, Štátne hudobné nakladateľstvo Moskva ,
Koncerty:
STAMITZ, Carl. , Koncert D dur pre violu a orchester. EP, Nr.3816a/Lizenz- Nr.415- 330/393/83
VAŇHAL, Jan Křtitel. Koncert C dur pre violu a orchester. 1962, Státní hudební nakladatelství Praha 1962, H 3586
HOFFMEISTER, Franz Anton. Koncert D dur. Belwin- Mills Publishining Corp. Melville N.Y. No. 4336
Sonáty:
HUMMEL, Johann Nepomuk. Fansie for viola and orchestra. Breikopf &Haertel, Musica Rara ,MR 1624
SCHUBERT, Franz. Sonate Arpeggione. L. Doblinger, Leipzig- Wien
BARTHOLDY- MENDELSHON, Felix. Sonata pre violu a klavír. 1970, Nakl.Muzika, Moskva 9- 6- 2
SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372
Metodická literatúra:
MENUHIN, Yehudi. a PRIMROSE. Wilton. Violine und viola. Fisher, ISBN 3- 596- 22976- 6
GALAMIAN, Ivan. Principies of Violin Playing and Teaching, Edition Sven, Erik Bergh in der Europabuch AG, ISBN 3- 7163- 0133- 7
/Uvedené diela sú súčasťou súkromného archívu pedagóga/

Language of instruction:

Slovak

Notes:

The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study

64 hours individual creative activity

Course assessment
Total number of assessed students: 1

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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn017/22	**Course title:** Musical Instrument Play - Viola 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performing in class and other concerts (at least once a semester in a public class concert) (20%)
- passing an examination before a committee (30%)
- studying the required material for the examination:
1. the 1st and 2nd movements of a viola concerto by 20th and 21st century composers
or
2. the 1st movement of a viola concerto by 20th and 21st century composers and one composition: a small musical form of your choice (Vieuxtemps, Enescu, David, Kodály, etc.)
- recording of artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
The student improves his/her technical aptitudes and acquired skills. He/she masters the articulatory elements of playing, which he/she can apply adequately in the interpretation of major works of the viola repertoire. Both intonation and sound quality move to a professional level, characterized by reliability and artistic balance of individual artistic performances.
Upon successful completion of the learning process, the student will:
- be able to characterize, using verbal terminology but especially through newly acquired technical skills, works of music of the 20th and 21st centuries,
- understand the compositional structure of the interpreted work and thus create an appropriate artistic form for the interpretation of the studied work,
- to be able to independently select and implement selected means of interpretation of a performed work,
- control his/her mental attitude and work concentratedly with his/her own movement apparatus, be able to co-create with the accompanist/co-player a coherent interpretation of the interpreted composition

Brief outline of course (contents standard):
- Performance of two movements of a viola concerto from compositions by 20th and 21st century composers
- Study of challenging literature of small forms (Enescu, Vieuxtemps, Hindemith, etc.)
- Continued study of the cyclical compositions of Romanticism

- Streamlining the work of the musculoskeletal apparatus in connection with the sound form of the performance of the work, preparation of the public performance
- Interpretive analysis of audio- and video-recordings of own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

Recommended literatue:

Koncerty:
WALTON, William. Koncert pre violu a orchester. Oxford University Pres, O. U. P. 160
BARTÓK, Béla. Koncert pre violu a orchester. Boosey&Hawkes 16854
HINDEMITH, Paul. Der Schwanendreher pre violu a orch. B.Schotts 2517
DAVID, Gyula. , Koncert pre violu a orchester. Editio Musica Budapest, Z760
MARTINŮ, Bohuslav. Rhapsody concerto pre violu a orch. Baerenreiter- Edition Supraphon 4316,
Sonáty:
HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breikopf&Haertel, Musica Rara, MR 1624
SCHUBERT, Franz. Sonate Arpeggione. L.Doblinger, Leipzig- Wien
BARTHOLDY- MENDELSOHN, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva
SCHUMANN, Robert. Märchenbilder op.113, EP Leipzig 2372
Malé formy:
GLAZUNOV, Alexander. Elegy op.144. International Music Company, No. 555
BORISOVSKIJ, Vadim. Transkripcie a skladby pre violu a klavír. Muzgiz - 1945. Moskvy, Séria 1- 3/ No 18269
VIEUXTEMPS, Henri. Elégia pre violu a klavír. G.Henle Verlag, 577
ENESCU, George. Concertstuck. International Music Company, NY, No.1052
HINDEMITH, Paul. Trauermusik. Schott, ED 2515
HINDEMITH, Paul. Meditation. Schott, ED3684
DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607
Metodická literatúra:
MENUHIN, Yehudi a PRIMROSE, William. Violine und viola. Fisher ISBN 3- 596- 22976- I
MAJKAPAR, Samuel. Hudobný sluch. MPI ISBN 9628- 0091- 5
/Uvedené diela sú súčasťou súkromného archívu pedagóga/

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn018/22	**Course title:** Musical Instrument Play - Viola 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performing in class and other concerts (at least once a semester in a public class concert) (20%)
- passing an examination before a committee (30%)
- studying the required material for the examination:
1. one movement of a viola concerto by 20th and 21st century composers,
2. a selection from the repertoire intended for the Bachelor's artistic performance of a maximum of 10 min.
- recording of artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
The student is able to capitalise on his/her acquired skills. He/she uses varied articulation techniques and has mastered a wide range of dynamic and sonically interesting interpretative solutions in the performance of major works of the viola repertoire. The student's playing reaches a professional level, bearing elements of both reliability and artistic expression coupled with an emotionally believable rendition of the artwork.
Upon successful completion of the learning process, the student will:
- Be able to communicate 20th and 21st century works of music to the listener with insight using detailed technical and artistic skills,
- understand not only the compositional structure of the interpreted work, but will also be able to find an appropriate artistic form for the interpretation of the studied work,
- be able to prepare and perform his/her Bachelor's artistic performance largely independently,
- be able to work purposefully with an accompanist/co-performer on a unified vision of the interpretation of the interpreted works,
- be able to optimise his/her public artistic performance by developing intuitive movement patterns

Brief outline of course (contents standard):
- Violin concerto from compositions by 20th and 21st century composers
- Study of demanding literature of small forms (Enescu, Vieuxtemps, Hindemith, etc.)
- In case of sufficient maturity of the student, deepening the knowledge of the repertoire of cyclical compositions of Romanticism

- Continuous work on the improvement of the work of the movement apparatus in connection with the sound form of the performance of the work
- Preparation of a public performance
- Interpretive analysis of audio- and video-recordings of own performances
- Analysis and comparison of works in different editions and interpretations by different musicians

Recommended literatue:

Koncerty:
WALTON, William. Koncert pre violu a orchester. Oxford University Pres, O. U. P. 160
BARTÓK, Béla. Koncert pre violu a orchester. Boosey&Hawkes 16854
HINDEMITH, Paul. Der Schwanendreher pre violu a orch. B.Schotts 2517
DÁVID, Gyula. , Koncert pre violu a orchester. Editio Musica Budapest, Z760
MARTINŮ, Bohuslav. Rhapsody concerto pre violu a orch. Baerenreiter- Edition Supraphon 4316,
Sonáty:
HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breikopf&Haertel, Musica Rara, MR 1624
SCHUBERT, Franz. Sonate Arpeggione. L.Doblinger, Leipzig- Wien
BARTHOLDY- MENDELSOHN, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva
SCHUMANN, Robert. Märchenbilder op.113, EP Leipzig 2372
Malé formy:
GLAZUNOV, Alexander. Elegy op.144. International Music Company, No. 555
BORISOVSKIJ, Vadim., Transkripcie a skladby pre violu a klavír. Muzgiz - 1945. Moskvy, Séria 1- 3/ No 18269
VIEUXTEMPS, Henri. Elégia pre violu a klavír. G.Henle Verlag, 577
ENESCU, George. Concertstuck. International Music Company, NY, No.1052
HINDEMITH, Paul. Trauermusik. Schott, ED 2515
HINDEMITH, Paul. Meditation. Schott, ED3684
DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607
Metodická literatúra:
MENUHIN, Yehudi a PRIMROSE, William. Violine und viola. Fisher ISBN 3- 596- 22976- I
MAJKAPAR, Samuel. Hudobný sluch. MPI ISBN 9628- 0091- 5
KLEIN- VOGELBACH, Susanne, LAHME, A. a SPIRGI- GANTER, Irene. Musikinstrument und Koerperhaltung. ISBN 3- 540- 64537- 3 Springer - Verlag Berlin
/Uvedené diela sú súčasťou súkromného archívu pedagóga/

Language of instruction:

Slovak

Notes:

The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn001/22	**Course title:** Musical Instrument Play - Violin 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- passing an exam before a board (20%)
- concert performance at school events or outside the school premises (30%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of violin works;
- be able to characterize the specifics of the interpretation of compositions from the Renaissance and Baroque periods;
- be able to work independently in the study of repertoire;
- Able to organise own preparation for performance and rehearsal;
- able to solve technical and expressive problems arising from the nature of the works interpreted

Brief outline of course (contents standard):
1. min. 2 etudes (or similar works) of different technical issues (Wieniawski, Dont)
2. a cyclic polyphonic work from the Renaissance or Baroque period for solo violin (min. 2 movements with contrasting character)
3. Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
4. Introduction to the various techniques and timbral possibilities of the instrument
5. Formation of interpretative opinion and taste
6. Optimizing the use of the playing apparatus with the intention of its flexibility and efficiency

Recommended literatue:
WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.
DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8
BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8

WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3
BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3
MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.
MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8
MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
15.38	0.0	61.54	7.69	7.69	0.0	0.0	0.0	7.69

Instructor: Mgr. Robert Kopelman, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn002/22	**Course title:** Musical Instrument Play - Violin 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- passing an exam before a board (20%)
- concert performance at school events or outside the school premises (30%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of violin works;
- be able to characterize the specifics of the interpretation of compositions from the Renaissance and Baroque periods;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to solve technical and expressive problems arising from the nature of the works to be interpreted

Brief outline of course (contents standard):
- cyclic polyphonic work from the Renaissance or Baroque period for solo violin (min. 2 movements with contrasting character)
- sonata (or a work of similar parameters) for violin and piano
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Formation of interpretative opinion and taste
- Optimising the use of the playing apparatus with a view to its flexibility and efficiency

Recommended literatue:
WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.
ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.
DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8
BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8

WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3
BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3
MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.
MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8
MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
23.08	0.0	46.15	15.38	0.0	7.69	0.0	0.0	7.69

Instructor: Mgr. Robert Kopelman, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn003/22	**Course title:** Musical Instrument Play - Violin 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- passing an exam before a board (20%)
- concert performance at school events or outside the school premises (30%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of violin works;
- be able to characterize the specifics of the interpretation of compositions from the Renaissance, Baroque and Classical periods;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for artistic performance and rehearsal;
- able to solve technical and expressive problems arising from the nature of the works to be interpreted

Brief outline of course (contents standard):
- min. 2 etudes (or similar works) of various technical issues (Wieniawski, Dont)
- a cyclic polyphonic work from the Baroque period for solo violin (min. 2 movements with contrasting character)
- a sonata (or a work of similar parameters) for violin and piano from the Baroque or Classical periods
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Formation of interpretative opinion and taste
- Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency

Recommended literatue:
PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7
WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold
DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8

BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8
WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3
BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979- 0- 2018- 0007- 3
MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8
MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 9

A	ABS	B	C	D	E	FX	ODP	Uzn.
44.44	0.0	22.22	22.22	0.0	0.0	0.0	0.0	11.11

Instructor: Mgr. Robert Kopelman, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn004/22	**Course title:** Musical Instrument Play - Violin 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- passing an exam before a board (20%)
- concert performance of 35 minutes (30%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of violin works;
- be able to characterize the specifics of the interpretation of compositions from the Classical and Romantic periods;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for concert performance and rehearsal;
- able to solve technical and expressive problems arising from the nature of the works interpreted
- able to decipher various types of musical notation

Brief outline of course (contents standard):
- cyclic polyphonic work for solo violin
- sonata (or a work of similar parameters) for violin and piano of the 18th, 19th, centuries with preference for key composers of each period
- any composition by a Slovak composer
- a movement of a concerto for violin and orchestra from the Classical period
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Formation of interpretative opinion and taste
- Optimising the use of the playing apparatus with a view to its flexibility and efficiency

Recommended literatue:
PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7
WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.
ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.

DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8
BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8
WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.
REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.
REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7
YSAŸE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3
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MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.
HRUŠOVSKÝ, Ivan. 1987. Sonáta d- mol pre husle a klavír (1956). Bratislava: Slovenský hudobný fond.
MALOVEC, Jozef. 1986. Amoroso pre husle a klavír. Bratislava: OPUS.
MALOVEC, Jozef. 1986. Melancholická romanca pre husle a klavír. Bratislava: OPUS.
PARÍK, Ivan. 1986. Nokturno pre husle a klavír. Bratislava: OPUS.
ZIMMER, Ján. 1986. Poetická sonáta pre husle a klavír. Bratislava: OPUS.
ZELJENKA, Ilja. 1993. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond.
ZELJENKA, Ilja. 1999. Sonáta pre husle a klavír č.2. Bratislava: Slovenský hudobný fond.
ZELJENKA, Ilja. 2001. Sonáta pre husle a klavír č.3. Bratislava: Slovenský hudobný fond.
IRŠAI, Jevgenij. 2007. Sonáta pre Edwarda Griega [pre husle a klavír]. Bratislava: Hudobný fond.
BENEŠ, Juraj. 1981. Sonata per violino solo. Bratislava: OPUS.
BENEŠ, Juraj. 1981. Lamento per violino solo. Bratislava: OPUS.
MALOVEC, Jozef. 1981. Poéma pre sólové husle. Bratislava: OPUS.
SALVA, Tadeáš. 1981. Balada pre sólové husle. Bratislava: OPUS.
SALVA, Tadeáš. 1981. Burleska pre sólové husle. Bratislava: OPUS.
SIXTA, Jozef. 1981. Recitatív pre sólové husle. Bratislava: OPUS.
MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8
MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

SUCHOŇ, Eugen. 1968. Fantázia pre hustle a veľký orchester, op. 7. Bratislava: Slovenský hudobný fond.
MOYZES, Alexander. 1972. Koncert pre husle a orchester, op. 53. Bratislava: Slovenský hudobný fond.

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 9

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	11.11	11.11	0.0	0.0	0.0	0.0	11.11

Instructor: Mgr. Robert Kopelman, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn005/22	**Course title:** Musical Instrument Play - Violin 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- passing an exam before a board (20%)
- attending any concert performance at FMU AU (30%)
- recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of violin works;
- be able to characterize the specifics of the interpretation of individual stylistic periods, including classicism, romanticism and the 20th century;
- be able to work independently in the study of repertoire;
- Able to organise his/her own preparation for concert performance and rehearsal;
- able to solve technical and expressive problems arising from the nature of the works to be performed
- able to decipher various types of musical notation

Brief outline of course (contents standard):
- sonata for violin and piano of the 18th, 19th and 20th centuries with preference for key composers of each period
- the first movement of a concerto (or similar work) for violin and orchestra
- 1 composition for solo violin or violin and piano by a Slovak composer
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Introduction to the various techniques and timbral possibilities of the instrument
- Formation of interpretative opinion and taste

Recommended literatue:
PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7
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DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8
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REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.
REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7
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MENDELSSOHN, Felix. 1953. Sonata in F major for Violin and Piano. Edited by Yehudi Menuhin. New York: Edition Peters.
BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0
SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6
SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0
SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.
GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.
GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.
GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.
FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6
STRAVINSKY, Igor. 1934. Divertimento pour Violon et Piano. London: Boosey & Hawkes.
STRAVINSKY, Igor. 1934. Suite Italienne pour Violon et Piano. London: Boosey & Hawkes.
PROKOFIEFF, Serge. 1926. 5 Melodies , Op. 35a [violin and piano]. Edited by Albert Spalding. London: Boosey & Hawkes.
PROKOFIEV, Sergei. 1960. Sonate Nr. 2 für Violine und Klavier, Op. 94a. Hamburg: Musikverlag Hans Sikorski.
RAVEL, Maurice. 1975. Sonate posthume [Violon et piano]. Paris: Éditions Salabert.
RAVEL, Maurice. 1927. Sonate pour violon et piano. Paris: Éditions Durand. ISMN M- 044- 07619- 2

WEINBERG, Mieczyslaw. 2003. Sonate Nr.1 für Violine und Klavier, op. 12 (1943). Hamburg: Peermusic Classical GmbH.
WEINBERG, Mieczyslaw. 2003. Sonate Nr.2 für Violine und Klavier, op. 15 (1944). Hamburg: Peermusic Classical GmbH.
MARTINŮ, Bohuslav. 1950. Five Madrigal Stanzas for Violin and Piano. New York: Associated Music Publishers, Inc.
MARTINŮ, Bohuslav. 1930. Cinq pièces brèves pour violon et piano. Paris: Editions Musicales Alphonse Leduc.
HRUŠOVSKÝ, Ivan. 1987. Sonáta d- mol pre husle a klavír (1956). Bratislava: Slovenský hudobný fond.
MALOVEC, Jozef. 1986. Amoroso pre husle a klavír. Bratislava: OPUS.
MALOVEC, Jozef. 1986. Melancholická romanca pre husle a klavír. Bratislava: OPUS.
PARÍK, Ivan. 1986. Nokturno pre husle a klavír. Bratislava: OPUS.
ZIMMER, Ján. 1986. Poetická sonáta pre husle a klavír. Bratislava: OPUS.
ZELJENKA, Ilja. 1993. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond.
ZELJENKA, Ilja. 1999. Sonáta pre husle a klavír č.2. Bratislava: Slovenský hudobný fond.
ZELJENKA, Ilja. 2001. Sonáta pre husle a klavír č.3. Bratislava: Slovenský hudobný fond.
IRŠAI, Jevgenij. 2007. Sonáta pre Edwarda Griega [pre husle a klavír]. Bratislava: Hudobný fond.
RAUTAVAARA, Einojuhani. 2006. Lost Landscapes [violin and piano]. London: Boosey & Hawkes.
RAUTAVAARA, Einojuhani. 2007. April Lines [violin and piano]. London: Boosey & Hawkes.
RAUTAVAARA, Einojuhani. 2009. Summer Thoughts [violin and piano]. London: Boosey & Hawkes.
SAARIAHO, Kaija. 2009. Calices for violin and piano. London: Chester Music Ltd.
TAKEMITSU, Toru. 1989. Distance de fée for violin and piano. Tokyo: Schott Music Co. Ltd.
BENEŠ, Juraj. 1981. Sonata per violino solo. Bratislava: OPUS.
BENEŠ, Juraj. 1981. Lamento per violino solo. Bratislava: OPUS.
MALOVEC, Jozef. 1981. Poéma pre sólové husle. Bratislava: OPUS.
SALVA, Tadeáš. 1981. Balada pre sólové husle. Bratislava: OPUS.
SALVA, Tadeáš. 1981. Burleska pre sólové husle. Bratislava: OPUS.
SIXTA, Jozef. 1981. Recitatív pre sólové husle. Bratislava: OPUS.
MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8
MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0
BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5
MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1
BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9

BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5
SCHUMANN, Robert. 2009. Konzert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.
SCHUMANN, Robert. 1987. Konzert für Violine und Orchester a- moll [nach dem Konzert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.
TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3
DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241- 5
FOERSTER, Josef Bohuslav. 1913. Konzert für Violine und Orchester op. 88 (1910/1911). Wien: Universal Edition.
SIBELIUS, Jean. 1905. Violin Concerto in D minor op. 47. Erzhausen: Robert Lienau Musikverlag.
PROKOFIEFF, Serge. 1921. Violin Concerto No. 1, Op. 19. Edited by Joseph Szigeti. London: Boosey & Hawkes.
BARTÓK, Béla. 1929. Rhapsody No. 1. Corrected edition. Edited by Peter Bartók. London: Boosey & Hawkes.
BARTÓK, Béla. 1947. Second Rhapsody [revised version (1945)]. London: Boosey & Hawkes.
BARTÓK, Béla. 1958. Violin Concerto No. 1, Op. Posth. . London: Boosey & Hawkes.
SUCHOŇ, Eugen. 1968. Fantázia pre hustle a veľký orchester, op. 7. Bratislava: Slovenský hudobný fond.
MOYZES, Alexander. 1972. Koncert pre husle a orchester, op. 53. Bratislava: Slovenský hudobný fond.

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 9

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	22.22	0.0	0.0	11.11	0.0	0.0	0.0

Instructor: Mgr. Robert Kopelman, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn006/22	**Course title:** Musical Instrument Play - Violin 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of violin works;
- be able to characterize the specifics of the interpretation of individual stylistic periods;
- be able to work independently in the study of repertoire;
- be able to organize his/her own preparation for a concert performance;
- able to solve technical and expressive problems arising from the nature of the works interpreted
- able to decipher various types of musical notation

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of violin works;
- be able to characterize the specifics of the interpretation of individual stylistic periods;
- be able to work independently in the study of repertoire;
- be able to organize his/her own preparation for a concert performance;
- able to solve technical and expressive problems arising from the nature of the works interpreted
- able to decipher various types of musical notation

Brief outline of course (contents standard):
- sonata (or a work of similar parameters) for violin and piano of the 18th, 19th, 20th or 21st centuries, with a preference for key composers of each period
- a concerto (or a work of equivalent quality) for violin and orchestra
- min. 1 composition for solo violin or violin and piano by a Slovak composer
- min. 1 composition for solo violin or violin and piano by a contemporary world composer (20th or 21st century)
- Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
- Introduction to the various techniques and timbral possibilities of the instrument
- Formation of interpretative opinion and taste
- Optimisation of the use of the playing apparatus with a view to its flexibility and efficiency

Recommended literatue:

PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979- 0- 2018- 0450- 7
WIENIAWSKI, Henri. Etudes- caprices for violin with a second violin. Edited by Leopold Lichtenberg. New York: G. Schirmer.
ELGAR, Edward. Etudes caracteristiques pour violon seul, op. 24. London: Bosworth.
ERNST, Heinrich Wilhelm. Six polyphonic studies. Edited by Franz Schmidtner. Hamburg: Musikverlag Hans Sikorski.
YSAŸE, Eugène. Dix preludes pour violon solo, op. 35. Bruxelles - Paris: Schott Freres.
DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979- 0- 2018- 1175- 8
BACH, Johann Sebastian. Sonatas and Partitas BWV 1001- 1006 for Violin solo. Edited by Klaus Rönnau. München: Henle Verlag. HN 356. ISMN 979- 0- 2018- 1175- 8
WESTHOFF, Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
REGER, Max. Präludien und fugen für violine op.131a. Leipzig: Edition Peters.
REGER, Max. Präludien und fugen für violine op.117. Leipzig: Edition Peters.
REGER, Max. Sieben Sonaten für Violine Solo op. 91. Berlin: Boosey & Hawkes - Bote & Bock. ISMN M- 2025- 0331- 7
YSAŸE, Eugène. Six Sonatas op. 27 for Violin solo. Edited by Norbert Gertsch. München: Henle Verlag. HN 776. ISMN 979- 0- 2018- 0776- 8
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979- 0- 2018- 0007- 3
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BRAHMS, Johannes. Violin Sonatas. Urtext edition. Edited by Hans O. Hiekel. München: Henle Verlag. HN 194. ISMN 979- 0- 2018- 0194- 0
SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979- 0- 2018- 0428- 6
SCHUMANN, Robert. Violin Sonata No. 2 in d minor op. 121. Edited by Ernst Hertrich. München: Henle Verlag. HN 1098. ISMN 979- 0- 2018- 1098- 0
SCHUMANN, Robert. 1956. Sonata No.3 for Violin and Piano. Edited by Oliver Neighbour. London: Schott.
GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.
GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.
GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.
FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979- 0- 2018- 1351- 6
STRAVINSKY, Igor. 1934. Divertimento pour Violon et Piano. London: Boosey & Hawkes.
STRAVINSKY, Igor. 1934. Suite Italienne pour Violon et Piano. London: Boosey & Hawkes.
PROKOFIEFF, Serge. 1926. 5 Melodies , Op. 35a [violin and piano]. Edited by Albert Spalding. London: Boosey & Hawkes.

PROKOFIEV, Sergei. 1960. Sonate Nr. 2 für Violine und Klavier, Op. 94a. Hamburg: Musikverlag Hans Sikorski.
RAVEL, Maurice. 1975. Sonate posthume [Violon et piano]. Paris: Éditions Salabert.
RAVEL, Maurice. 1927. Sonate pour violon et piano. Paris: Éditions Durand. ISMN M- 044- 07619- 2
WEINBERG, Mieczyslaw. 2003. Sonate Nr.1 für Violine und Klavier, op. 12 (1943). Hamburg: Peermusic Classical GmbH.
WEINBERG, Mieczyslaw. 2003. Sonate Nr.2 für Violine und Klavier, op. 15 (1944). Hamburg: Peermusic Classical GmbH.
MARTINŮ, Bohuslav. 1950. Five Madrigal Stanzas for Violin and Piano. New York: Associated Music Publishers, Inc.
MARTINŮ, Bohuslav. 1930. Cinq pièces brèves pour violon et piano. Paris: Editions Musicales Alphonse Leduc.
HRUŠOVSKÝ, Ivan. 1987. Sonáta d- mol pre husle a klavír (1956). Bratislava: Slovenský hudobný fond.
MALOVEC, Jozef. 1986. Amoroso pre husle a klavír. Bratislava: OPUS.
MALOVEC, Jozef. 1986. Melancholická romanca pre husle a klavír. Bratislava: OPUS.
PARÍK, Ivan. 1986. Nokturno pre husle a klavír. Bratislava: OPUS.
ZIMMER, Ján. 1986. Poetická sonáta pre husle a klavír. Bratislava: OPUS.
ZELJENKA, Ilja. 1993. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond.
ZELJENKA, Ilja. 1999. Sonáta pre husle a klavír č.2. Bratislava: Slovenský hudobný fond.
ZELJENKA, Ilja. 2001. Sonáta pre husle a klavír č.3. Bratislava: Slovenský hudobný fond.
IRŠAI, Jevgenij. 2007. Sonáta pre Edwarda Griega [pre husle a klavír]. Bratislava: Hudobný fond.
RAUTAVAARA, Einojuhani. 2006. Lost Landscapes [violin and piano]. London: Boosey & Hawkes.
RAUTAVAARA, Einojuhani. 2007. April Lines [violin and piano]. London: Boosey & Hawkes.
RAUTAVAARA, Einojuhani. 2009. Summer Thoughts [violin and piano]. London: Boosey & Hawkes.
SAARIAHO, Kaija. 2009. Calices for violin and piano. London: Chester Music Ltd.
TAKEMITSU, Toru. 1989. Distance de fée for violin and piano. Tokyo: Schott Music Co. Ltd.
BENEŠ, Juraj. 1981. Sonata per violino solo. Bratislava: OPUS.
BENEŠ, Juraj. 1981. Lamento per violino solo. Bratislava: OPUS.
MALOVEC, Jozef. 1981. Poéma pre sólové husle. Bratislava: OPUS.
SALVA, Tadeáš. 1981. Balada pre sólové husle. Bratislava: OPUS.
SALVA, Tadeáš. 1981. Burleska pre sólové husle. Bratislava: OPUS.
SIXTA, Jozef. 1981. Recitatív pre sólové husle. Bratislava: OPUS.
MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B- flat major K. 207. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45776- 2
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45790- 8
MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45797- 7
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 5 in A major K. 219. Urtext edition. Edited by Christoph- Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979- 0- 006- 45361- 0

BEETHOVEN, Ludwig van. Violin Concerto D major op. 61. Urtext edition. Edited by Shin Augustinus Kojima. München: Henle Verlag. HN 326. ISMN 979- 0- 2018- 0326- 5
MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979- 0- 2018- 0720- 1
BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979- 0- 2018- 0708- 9
BRAHMS, Johannes. Violin Concerto D major op.77. Urtext edition. Edited by Michael Struck. München: Henle Verlag. HN 818. ISMN 979- 0- 2018- 0818- 5
SCHUMANN, Robert. 2009. Konzert für Violine und Orchester d- moll, WoO1. Edited by Christian Rudolf Riedel. Wiesbaden: Breitkopf & Härtel.
SCHUMANN, Robert. 1987. Konzert für Violine und Orchester a- moll [nach dem Konzert für Violoncello und Orchester a mol op. 129. Edited by Joachim Draheim. Wiesbaden: Breitkopf & Härtel.
TCHAIKOVSKY, Peter Ilich. Violin Concerto D major op.35. Urtext edition. Edited by Ernst Hettrich. München: Henle Verlag. HN 685. ISMN 979- 0- 2018- 0685- 3
DVOŘÁK, Antonín. 2003. Houslový koncert a moll, op. 53. Kritické vydání poodle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M- 2601- 0241-
FOERSTER, Josef Bohuslav. 1913. Konzert für Violine und Orchester op. 88 (1910/1911). Wien: Universal Edition.
SIBELIUS, Jean. 1905. Violin Concerto in D minor op. 47. Erzhausen: Robert Lienau Musikverlag.
PROKOFIEFF, Serge. 1921. Violin Concerto No. 1, Op. 19. Edited by Joseph Szigeti. London: Boosey & Hawkes.
BARTÓK, Béla. 1929. Rhapsody No. 1. Corrected edition. Edited by Peter Bartók. London: Boosey & Hawkes.
BARTÓK, Béla. 1947. Second Rhapsody [revised version (1945)]. London: Boosey & Hawkes.
BARTÓK, Béla. 1958. Violin Concerto No. 1, Op. Posth. . London: Boosey & Hawkes.
SUCHOŇ, Eugen. 1968. Fantázia pre hustle a veľký orchester, op. 7. Bratislava: Slovenský hudobný fond.
MOYZES, Alexander. 1972. Koncert pre husle a orchester, op. 53. Bratislava: Slovenský hudobný fond.

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 9

A	ABS	B	C	D	E	FX	ODP	Uzn.
77.78	0.0	22.22	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Robert Kopelman, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn019/22	**Course title:** Musical Instrument Play - Violoncello 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: 7

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum class attendance 70%.
Board exam at the end of the semester.
Playing by heart is a prerequisite

Educational outcomes (performance standard):
Ability to observe correct right and left hand positions, knowledge of technical parameters
the ability to study and interpretatively analyse basic works from the Baroque and Classical periods.

Brief outline of course (contents standard):
Understanding and reinforcing the correct seating behind the instrument, understanding and reinforcing the correct position of the right and left hands, familiarizing oneself with the technical parameters of teaching at the college. The study and interpretive analysis of basic works of the Baroque period. Selection of etudes suitable for the first semester of cello study, study of at least one sonata from the Baroque and Early Classical periods.

Recommended literatue:
Základný výber zo 113 etúd pre violončelo Justusa Johanna Friedricha Dotzauera, Zošit I, čísla 1-34,
Alfredo Piatti – Dodici Caprici (12 Capricio) – výber č. 1 alebo č.7
J.S.Bach – Suita č. 1 pre violončelo sólo, BWV 1007 (minimálne 3 časti)
Antonio Vivaldi - Sonáty pre violončelo a basso continuo (klavír)
Francois Franceour alebo - Sonáta e mol pre violončelo a basso continuo,
Carl Philipp Emanuel Bach – Koncert pre violončelo a orchester(klavír) a mol wq72
Dotzauer, J.J.: 113 Violoncello-Etüden, Band I. Nr.1-34. EditionPeters, EP5956, 2002
Vivaldi, A.: Complete Sonatas for Violoncello and Bassocontinuo. BÄRENREITER URTEXT, BA 6995, 2018

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching

60 hours self-study
124 hours individual creative activity

Course assessment
Total number of assessed students: 1

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn020/22	**Course title:** Musical Instrument Play - Violoncello 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: 7

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum class attendance 70%.
Board exam at the end of the semester.
Playing by heart is a prerequisite

Educational outcomes (performance standard):
Knowledge of bowing technique with use of a variety of bowings. Mastery of left hand technique at the required level (scales in thirds, sixths and octaves). Ability to study and interpret works not only of the Baroque period but also of the Classical period.

Brief outline of course (contents standard):
Proper mastery of string technique using a variety of bowings and reinforcement of left hand technique by practicing major and minor scales, focusing on thirds, sixths, and octaves. Reinforcement of proper habits, and breathing while playing the instrument. Selection of etudes suitable for the second semester of cello study, focusing on the variety of string technique (legato, detaché, marcato, spiccato...) study of two sonatas, from the Baroque or Classical period, study of the first movement of a Baroque or Classical concerto.

Recommended literatue:
Základný výber zo 113 etúd pre violončelo Justusa Johanna Friedricha Dotzauera, Zošit II.
David Popper – Etudy: Hohe Schule des Violoncellospiels op. 73
Johann Sebastian Bach – Suita pre sólové violončelo č.2 d mol, BWV 1008
Antonio Vivaldi - Sonáty pre violončelo a bassocontinuo (klavír),
Giovanni Batista Sammartini -Sonáta G dur pre violončelo a bassocontinuo,
Joseph Haydn – Koncert pre violončelo a orchester C dur, 1 časť, aleb
Dotzauer, J.J.: 113 Violoncello-Etüden, Band II. Nr.35-62. EditionPeters, EP5962B, 2002
Popper, D.: Hohe Schule des Violoncellospielsop. 73, Heft 1. Hofmeister, FH-FH2952, 1979
Sammartini, G.B.: Sonata in G Major. International Music Co., IM.2093, 2019

Language of instruction:
Slovak

Notes:
The student's total workload is 210 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching
60 hours self-study
124 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn021/22	**Course title:** Musical Instrument Play - Violoncello 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: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum class attendance 70%.
Board exam at the end of the semester.
Playing by heart is a prerequisite

Educational outcomes (performance standard):
Reinforcement of correct knowledge of right hand technique, correct left hand technique, correct sitting and breathing, realization of etudes of higher difficulty and selected movements of the first three solo suites for cello by Johann Sebastian Bach.

Brief outline of course (contents standard):
Deepening the knowledge of the technique of leading the right hand, left hand, correct sitting and correct breathing during playing - in addition to etudes of higher difficulty, especially when getting acquainted with the first three solo suites for cello by Johann Sebastian Bach. Gradual introduction to the interpretation of the first movements of the classical concertos of the world cello literature, selection of etudes suitable for the third semester of cello studies, focusing especially on short bowings (staccato, staccatissimo, spiccato...)

Recommended literatue:
Základný výber etúd pre violončelo Justusa Johanna Friedricha Dotzauera, Zošit 3.
David Popper – Etudy: Hohe Schule des Violoncellospiels, op. 73
Alfredo Piatti – Dodici Capricci
Johann Sebastian Bach – Suita pre sólové violončelo č.3 C dur BWV 1009
Cely koncert pre violončelo z obdobia klasicizmu (Joseph Haydn, Luigi Boccherini, Josef Rejcha, Carl Stamitz,...)
Bach, J.S.:6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000
Dotzauer, J.J.: 113 Violoncello-Etüden, Band III. Nr.63-85. Edition Peters, EP5958, 2002
Haydn, J: Concerto for Violoncello and Orchestra C major Hob. VIIb:1. Bärenreiter,BA4684-90
Haydn, J: Concerto for Violoncello and Orchestra D major Hob. VIIb:V. Bärenreiter,BA 4675
Popper, D.: , Hohe Schule des Violoncellospiels, op. 73, Heft2. Hofmeister, HF-FH-2953, 1979

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 1

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

Instructor: Mgr. art. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn022/22	**Course title:** Musical Instrument Play - Violoncello 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: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum 70% attendance.
Board exam at the end of the semester.
A minimum of 20 minutes of performance in the class concert is required for admission to the board examination.
A written statement on the concert by the teacher. Playing by heart is a prerequisite.

Educational outcomes (performance standard):
Creative approach and forming an independent view of artistic expression in solo playing, the ability of precise technical playing and phrasing in collaboration with the piano, especially in the interpretation of sonatas from the Classical or Romantic periods. Proficiency in the interpretation of classical concertos of world cello literature, ability to perform etudes with a focus on higher technical requirements

Brief outline of course (contents standard):
Creative approach and forming an independent view of artistic expression in solo playing, the ability of precise technical playing and phrasing in collaboration with the piano, especially in the interpretation of sonatas from the Classical or Romantic periods. Independent penetration of the problems of interpretation of all movements of classical and romantic concertos of the world's cello literature, a selection of etudes suitable for the fourth semester of study of the cello, focusing especially on double-harmonies or difficult technical passages.

Recommended literatue:
Základný výber etúd pre violončelo Justusa Johanna Friedricha Dotzauera, Zošit 4.
David Popper – Etudy: Hohe Schule des Violoncellospiels, op. 73, vyššie čísla.
Johann Sebastian Bach – Suita pre sólové violončelo č. 4 Es dur BWV 1010
Sonáty pre klavír violončelo Ludwiga van Beethovena,
všetky časti violončelového koncertu z obdobia klasicizmu (Jozeph Haydn, Luigi Boccherini, Josef Rejcha, Carl Stamitz,...) alebo výber z romantického koncertu – (Camille Saint Saens – Koncert a mol alebo Pjotr Iljič Čajkovskij – Rokokové Variácie)
Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000
Beethoven, L.v.: Sonaten für Klavier und Violoncello. G. Henle Verlag, HN 894, 2002
Dotzauer, J.J.: 113 Violoncello-Etüden, Band III. Nr.86-113. Edition Peters, EP5959, 2002

Haydn, J: Concerto for Violoncello and Orchestra C major Hob. VIIb:1. Bärenreiter, BA4684-90
Haydn, J: Concerto for Violoncello and Orchestra D major Hob. VIIb:V. Bärenreiter, BA 4675
Popper, D.: , Hohe Schule des Violoncellospiels, op. 73, Heft 4. Hofmeister,

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

Course assessment
Total number of assessed students: 1

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn023/22	**Course title:** Musical Instrument Play - Violoncello 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: 6

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum class attendance 70%.
Board exam at the end of the semester.
Playing by heart is a prerequisite

Educational outcomes (performance standard):
Recognition and identification of the stylistic elements of the music of Romanticism, distinguishing the importance of the highlights of the works. Working with the management of long phrases. Ability to define harmonic progressions in Romanticism.
Study of a selection of etudes, focusing on fast technical progressions and staggered chords. An orientation to flageolet technique, interpretation of Romantic concertos from the world's cello literature, and an orientation to the works of Slovak composers for cello.

Brief outline of course (contents standard):
Recognition and identification of the stylistic elements of the music of Romanticism, distinguishing the importance of the highlights of the works. Working with the management of long phrases. Ability to define harmonic progressions in Romanticism. A selection of etudes appropriate for fifth semester study of the cello, focusing on fast technical progressions and staggered chords. Initial preparation for mastery of flageolet technique. Continuous penetration into the problems of interpretation of the first movements of the Romantic concertos of the world cello literature. Familiarisation with the basic compositions of Slovak composers for cello.

Recommended literatue:
Základný výber etúd pre violončelo, David Popper – Etudy: Hohe Schule des Violoncellospiels, op. 73
Johann Sebastian Bach – Suita pre sólové violončelo č. 5 c mol BWV 1011
Sonáty pre violončelo a klavír Johannesa Brahmsa, Sergeja Rachmaninova, Richarda Straussa alebo
Sonáty alebo iné diela pre violončelo a klavír (alebo sólo) slovenských autorov - Frico Kafenda, Michal Vileca, Ilja Zeljenka, Vladimír Godár, Peter Zagar a iní
Vybrané violončelové koncerty z obdobia romantizmu (Camille Saint-Saëns, Edouard Lalo, Edward Elgar, Antonín Dvořák, Johannes Brahms – Dvojkoncert pre husle a violončelo, ...)
Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000

Brahms, J.: Sonate für Violoncello und Klavier Nr. 1 e-moll, op. 38. Edition Peters, EP 3897A, 2002
Brahms, J.: Sonate für Violoncello und Klavier Nr. 2 F Dur, op. 99. Edition Peters, EP EP 3897B, 2002
Popper, D.: Hohe Schule des Violoncellospiels, op. 73, Heft 3. Hofmeister, FH 2954, 2002
Saint-Saëns, C.:Konzert für Violoncello no. 1 aminor, op. 33. G.HenleVerlag, HN 1057, 201

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

Course assessment
Total number of assessed students: 1

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn024/22	**Course title:** Musical Instrument Play - Violoncello 6

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: 6

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Minimum class attendance 70%.
Publicly presented artistic performance of at least 45 min.
Successful defense of the bachelor's thesis evaluated, with the decision of the State Examination Committee.

Educational outcomes (performance standard):
Finalisation of the staging of works of high interpretative difficulty. Finalisation of the final thesis in its complexity. Deep orientation in the musical material, ways of its interpretation. Ability to detect and analyze instrumental, psychotechnical, aesthetic and other interpretative challenges in the process of studying a work. Ability to apply the results of the analysis to performance and pedagogical work. Alignment of the acquired interpretative means with the ideological content and style of the interpreted works.
An artistic performance presenting the professional level of the Bachelor's degree graduate and documenting his/her ability to master the instrument in the sense of artistic interpretation of musical works, understanding all the components of the musical text and their creative interpretative application on the stage.

Brief outline of course (contents standard):
Preparation and performance of an artistic performance, the programme of which is determined by the assignment of the Bachelor's thesis, which is subject to the approval of the relevant department. Detailing all aspects of performance and deepening understanding of the full range of musical material. Understanding of the context of the selected pieces and the stylistic interpretation. The performance is of a solo nature - works for solo instrument or instrument with piano accompaniment, or works in which the student's performance is dominant in terms of quality and difficulty. During the defence of the thesis, the student responds to questions and comments concerning the dramaturgy of the thesis programme (quality, difficulty, etc.), the artistic rendering of the programme, its professional mastery, etc.

Recommended literatue:
Literature across the full spectrum of the world or Slovak cello repertoire of adequate high difficulty. Relevant music editions. Selection of literature in consultation with the instructor

Language of instruction:
Slovak

Notes:
The student's total workload is 180 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
50 hours self-study
104 hours individual creative activity

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. Jozef Lupták, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi01/26	**Course title:** Musical Movement 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.

Prerequisities :

Course completion conditions:
Active participation in movement workshops (50%), required performance (50%)

Educational outcomes (performance standard):
Upon successful completion of the course, students will be able to: recognize basic postures, positions, sitting and lying positions, and simple exercises for the head, chest, upper and lower extremities; understand the anatomical structure of the human body and its proper use in movement, the function of movement, and body coordination; master the function of movement and body coordination; and perform standing exercises, basic body postures, simple exercises for the head, upper and lower limbs, chest, and pelvis; breathing and mental exercises; fitness exercises; simple movement sequences in place and movement through space; work with and guide the body toward awareness of the functions of muscles, joints, and the skeleton as the foundation of movement; and coordinate proper posture.

Brief outline of course (contents standard):
Warm-up exercises for the body. Exercises for posture and body coordination. Floor exercises: basic positions, sitting and lying down, simple exercises for the head, chest, upper and lower limbs. Standing exercises: basic lower-limb stances and positions; simple exercises for the head, upper limbs, chest, pelvis, and lower limbs. Breathing and mental exercises. Fitness exercises.

Recommended literatue:
DOWD, I.: 1995.Taking Root to Fly: Articles on Functional Anatomy, ISBN 13 9780964580503,
UNGAROVÁ, A.: 2002. Pilatesove cvičenia, slovenská edícia 2003 Ikar. ISBN 80-551-0593-6,
CHREN, M. et al. 2013. Gymnastika, tance a úpoly v ISCED 1 -3. Bratislava: VŠK FTVŠ UK – Lafranconi, 2013,130 s., ISBN 978-80-970490-2-7.
KRÖSCHLOVÁ, E.: 2003. Jevištní pohyb, herecká pohybová výchova. Praha: Akademie múzických umění, 2003, 242 str. ISBN 80-85883-32-5

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-class instruction

14 hours of individual creative work
3 hours of 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. Michaela Majer

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi02/26	**Course title:** Musical Movement 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.

Prerequisities :

Course completion conditions:
Active participation in movement workshops (50%), required performance (50%)

Educational outcomes (performance standard):
Upon successful completion of the course, students will be able to: recognize basic postures, positions, sitting and lying positions, and simple exercises for the head, chest, upper and lower limbs; understand the anatomical structure of the human body and its proper use in movement, the function of movement, and body coordination; master the function of movement and body coordination; and perform standing exercises, basic body postures, simple exercises for the head, upper and lower limbs, chest, and pelvis; breathing and mental exercises; fitness exercises; simple movement sequences in place and movement through space; work with and guide the body toward awareness of the functions of muscles, joints, and the skeleton as the foundation of movement; and coordinate proper posture.

Brief outline of course (contents standard):
Movement and music; the interconnection between music and movement. Music as a source of inspiration for movement: the rhythmic element, the illustrative element. Movement and dance variations. Combined movement sequences utilizing one’s own vocal and dance expression and incorporating musical and rhythmic elements.

Recommended literatue:
DOWD, I.: 1995.Taking Root to Fly: Articles on Functional Anatomy, ISBN 13 9780964580503,
UNGAROVÁ, A.: 2002. Pilatesove cvičenia, slovenská edícia 2003 Ikar. ISBN 80-551-0593-6,
CHREN, M. et al. 2013. Gymnastika, tance a úpoly v ISCED 1 -3. Bratislava: VŠK FTVŠ UK – Lafranconi, 2013,130 s., ISBN 978-80-970490-2-7.
KRÖSCHLOVÁ, E.: 2003. Jevištní pohyb, herecká pohybová výchova. Praha: Akademie múzických umění, 2003, 242 str. ISBN 80-85883-32-5

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
16 hours of in-class instruction

4 hours of individual creative work
10 hours of 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. Michaela Majer

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: VI/ I.Vi03/26	**Course title:** Musical Movement 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.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
Active participation in movement workshops (50%), required performance (50%)

Brief outline of course (contents standard):
Movement and music; the interconnection between music and movement. Music as a source of inspiration for movement: the rhythmic element, the illustrative element. Movement and dance variations. Combined movement sequences utilizing one's own vocal and dance expression and incorporating musical and rhythmic elements.

Recommended literatue:
DOWD, I.: 1995. Taking Root to Fly: Articles on Functional Anatomy, ISBN 13 9780964580503, UNGAROVÁ, A.: 2002. Pilates Exercises, Slovak edition 2003 Ikar. ISBN 80-551-0593-6, CHREN, M. et al. 2013. Gymnastics, Dance, and Martial Arts in ISCED Levels 1–3. Bratislava: VŠK FTVŠ UK – Lafranconi, 2013, 130 pp., ISBN 978-80-970490-2-7. KRÖSCHLOVÁ, E.: 2003. Stage Movement, Movement Training for Actors. Prague: Academy of Performing Arts, 2003, 242 pp. ISBN 80-85883-32-5

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
16 hours of in-class instruction
4 hours of individual creative work
10 hours of 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. Michaela Majer

Last changed: 05.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi04/26	**Course title:** Musical Movement 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.	
Prerequisities :	
Course completion conditions: Active participation in movement workshops (50%), required performance (50%)	
Educational outcomes (performance standard): Upon successful completion of the course, students will be able to: recognize basic postures, positions, sitting and lying positions, and simple exercises for the head, chest, upper and lower limbs; understand the anatomical structure of the human body and its proper use in movement, the function of movement, and body coordination; master the function of movement and body coordination; and perform standing exercises, basic body postures, simple exercises for the head, upper and lower limbs, chest, and pelvis; breathing and mental exercises; fitness exercises; simple movement sequences in place and movement through space; work with and guide the body toward awareness of the functions of muscles, joints, and the skeleton as the foundation of movement; and coordinate proper posture.	
Brief outline of course (contents standard): Movement and music; the interconnection between music and movement. Music as a source of inspiration for movement: the rhythmic element, the illustrative element. Movement and dance variations. Combined movement sequences utilizing one’s own vocal and dance expression and incorporating musical and rhythmic elements.	
Recommended literatue: DOWD, I.: 1995. Taking Root to Fly: Articles on Functional Anatomy, ISBN 13 9780964580503, UNGAROVÁ, A.: 2002. Pilates Exercises, Slovak edition 2003 Ikar. ISBN 80-551-0593-6, CHREN, M. et al. 2013. Gymnastics, Dance, and Martial Arts in ISCED Levels 1–3. Bratislava: VŠK FTVŠ UK – Lafranconi, 2013, 130 pp., ISBN 978-80-970490-2-7. KRÖSCHLOVÁ, E.: 2003. Stage Movement, Movement Training for Actors. Prague: Academy of Performing Arts, 2003, 242 pp. ISBN 80-85883-32-5	
Language of instruction: Slovak	
Notes: The student's total course load is 30 hours per semester (1 credit / 30 hours of work). 16 hours of in-class instruction	

4 hours of individual creative work
10 hours of 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. Michaela Majer

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP087/22	**Course title:** Musical analysis - choir conducting 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.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars (70%)
Writing an analysis of the recommended work at least 1 time per semester (30%)
The number of points achieved 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 (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 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: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
83.33	0.0	16.67	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: prof. PhDr. Zuzana Martináková, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP088/22	**Course title:** Musical analysis - choir conducting 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.

Degree of study: I.

Prerequisities :

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 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: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
83.33	0.0	0.0	0.0	0.0	0.0	16.67	0.0	0.0

Instructor: prof. PhDr. Zuzana Martináková, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP089/22	**Course title:** Musical analysis - choir conducting 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: 1

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

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:
Celková pracovná záťaž študenta je 60 hodín za semester (1 kredit / 30 hodín práce).
26 hodín kontaktná výučba
14 hodín samoštúdium
20 hodín riešenie zadaných úloh a cvičení / semester

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	16.67	0.0	0.0	0.0	16.67	0.0	0.0

Instructor: prof. PhDr. Zuzana Martináková, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP090/22	**Course title:** Musical analysis - choir conducting 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: 1

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

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 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: 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: prof. PhDr. Zuzana Martináková, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 73

A	ABS	B	C	D	E	FX	ODP	Uzn.
89.04	0.0	2.74	4.11	0.0	1.37	2.74	0.0	0.0

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

Last changed: 27.07.2026

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.	
Prerequisities :	
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: 72

A	ABS	B	C	D	E	FX	ODP	Uzn.
76.39	0.0	9.72	2.78	4.17	2.78	4.17	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms01-1/24	**Course title:** Musical theater singing 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: 5

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Performing 4 songs (solfeggio, folk song, 2 musical songs) (40%)
Attending a public concert (10%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basics of wind support and working with wind support,
- be able to use the acquired knowledge of breath support and correct tone setting in practice,
- to understand his/her own body, his/her breathing and vocal apparatus,
- be able to work independently and solve technical and expressive problems arising from the nature of the compositions
- able to actively engage and correctly select individual vocal registers
- able to lead a phrase in legato
Translated with www.DeepL.com/Translator (free version)

Brief outline of course (contents standard):
1. Technical exercises focusing on breath support and correct tone guidance
2. Technical exercises aimed at linking and balancing vocal registers
3. Solfeggios, vocalizations of appropriate difficulty (Vaccai, Concone, Tosti, etc.)
4. Folk songs with piano accompaniment
5. Musical songs of appropriate difficulty
6. Interpretive analysis of a selected composition
7. Analysis and comparison of works by different performers

Recommended literatue:
TOSTI, Francesco Paolo , 50 Petits Solfeges vol.1,Collection Litolff No. 2028. Germany (súkromný archív pedagóga)
CONCONE , Giuseppe ,15 vocalises pour soprano ou mezzo- soprano opus 12. 1960.Leipzig : Edition Peters
VACCAI, Niccolo . Praktická škola italského spěvu.1951. Praha- Orbis

TRNAVSKÝ, Mikuláš Schneider, Slovenské národné piesne pre klavír a stredný hlas č. 1. Slovenské hudobné vydavateľstvo. Bratislava
RÉPASSYOVÁ, H. a ŠIMKO, M. , Mladým spevákom [spev a klavír]. Opus Bratislava (súkromný archív pedagóga)
KORÍNSKA, Anna, Piesne pre výchovu spevákov. Slovenské vydavateľstvo krásnej literatúry. Bratislava (súkromný archív pedagóga)
The Singers musical theatre Anthology. Vol. 7.2019,Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)
The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal.Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)
Broadway musicals Show by show 1960- 1971.Hal Leonard Publishiing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)
Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)
Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)
Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)
Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc.,.ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)
The Brodway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)
Vocal Selections Sweet Charity. 1984. Wise Publictions, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (súkromný archív pedagóga)
Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)
Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)
Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)
The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)
Broadway Showatoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)
ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpěvu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/
MORÁVKOVÁ, Blanka. 2013. Metodika zpěvu. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/

Language of instruction:
Slovak

Notes:
Total student workload is 150 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
30 hours self-study
94 hours individual creative activity

Course assessment
Total number of assessed students: 18

A	ABS	B	C	D	E	FX	ODP	Uzn.
38.89	0.0	50.0	11.11	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. Jana Hubinská, Mgr. art. Michaela Kukurová, ArtD., Mgr. art. Martin Vetrák

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms02-1/24	**Course title:** Musical theater singing 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: 5

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Performing 4. songs (vocalise, folk song, 2 any musical songs) (40%)
Completion of a public concert (10%)
Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
- Upon successful completion of the training process, the student will:
- know his/her own vocal apparatus
- be able to control the thoracic and head register using breath support
- understand professional terminology
- be able to work independently and technically correctly
- be able to independently select appropriate study material
- be able to choose the appropriate means of expression for a given composition

Translated with www.DeepL.com/Translator (free version)

Brief outline of course (contents standard):
- Technical exercises focusing on breath and correct tone placement in all vocal registers
- Folk songs with piano accompaniment
- Musical songs of appropriate difficulty in Slovak or Czech language
- World musical songs of appropriate difficulty
- Interpretive analysis of selected songs
- Analysis and comparison of a composition performed by different performers

Recommended literatue:
TRNAVSKÝ, Mikuláš Schneider, Slovenské národné piesne pre klavír a stredný hlas č. 1. Slovenské hudobné vydavateľstvo. Bratislava
RÉPASSYOVÁ, H. a ŠIMKO, M. , Mladým spevákom [spev a klavír]. Opus Bratislava (súkromný archív pedagóga)
KORÍNSKA, Anna, Piesne pre výchovu spevákov. Slovenské vydavateľstvo krásnej literatúry. Bratislava (súkromný archív pedagóga)
The Singers musical theatre Anthology. Vol. 7.2019,Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)

The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal.Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)
Broadway musicals Show by show 1960- 1971.Hal Leonard Publishiing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)
Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)
Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)
Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)
Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc.,.ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)
The Brodway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)
Vocal Selections Sweet Charity. 1984. Wise Publictions, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)
Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)
Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)
Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)
The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)
Broadway Showatoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)
ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpěvu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/
MORÁVKOVÁ, Blanka. 2013. Metodika zpěvu. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/

Language of instruction:
Slovak

Notes:
Total student workload is 150 hours per semester (1 credit / 30 hours of work)
26 hours of contact teaching
30 hours self-study
94 hours individual creative activity

Course assessment
Total number of assessed students: 18

A	ABS	B	C	D	E	FX	ODP	Uzn.
83.33	0.0	11.11	5.56	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. Jana Hubinská, Mgr. art. Michaela Kukurová, ArtD., Mgr. art. Martin Vetrák

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms03/26	**Course title:** Musical theater singing 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: 5	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class (40%) Performing 4 musical songs (1 musical song in Slovak language, 1 musical song in Czech language, 2 musical songs in any world language) (40%) Attending a public concert (10%) Recording artistic performances in IDM AU BB (10%)	
Educational outcomes (performance standard): - Upon successful completion of the training process, the student will: - know the basic musical literature - be able to control his/her own vocal apparatus in all registers - understand musical vocabulary, sheet music - be able to select study material independently - be able to independently solve technical and expressive problems arising from the nature of the compositions - able to choose appropriate means of expression for a given composition	
Brief outline of course (contents standard): - Technical exercises focusing on breath and correct tone placement in all vocal registers - Musical songs of appropriate difficulty in Slovak - Musical song of appropriate difficulty in Czech - World musical songs of appropriate difficulty - Interpretive analysis of selected songs - Analysis and comparison of the songs performed by different performers	
Recommended literatue: The Singers musical theatre Anthology. Vol. 7.2019,Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal.Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga) Broadway musicals Show by show 1960- 1971.Hal Leonard Publishiing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)	

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)
Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)
Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)
Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc.,.ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)
The Brodway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)
Vocal Selections Sweet Charity. 1984. Wise Publictions, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (osobný archív)
Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)
Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)
Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)
The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)
Broadway Showatoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)
ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpěvu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/
MORÁVKOVÁ, Blanka. 2013. Metodika zpěvu. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. Jana Hubinská, Mgr. art. Michaela Kukurová, ArtD., Mgr. art. Martin Vetrák

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.MS04-1/26	**Course title:** Musical theater singing 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: 5

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Performing 4 songs (1 musical song in Slovak language, 1 musical song in Czech language, 2 musical songs in any world language) (40%)
Attending a public concert (10%)
Record artistic performances in IDM AU BB

Educational outcomes (performance standard):
- Upon successful completion of the training process, the student will:
- know the basic musical literature
- be able to control his/her own vocal apparatus in all registers
- understand musical vocabulary, sheet music
- be able to select study material independently
- be able to independently solve technical and expressive problems arising from the nature of the compositions
- able to choose appropriate means of expression for a given composition

Brief outline of course (contents standard):
- Technical exercises focusing on breath and correct tone placement in all vocal registers
- Musical song of appropriate difficulty in Slovak language
- Musical song of appropriate difficulty in the Czech language
- World musical songs of appropriate difficulty
- Interpretive analysis of selected songs
- Analysis and comparison of a song performed by different performers

Recommended literatue:
The Singers musical theatre Anthology. Vol. 7.2019,Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)
The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal.Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)
Broadway musicals Show by show 1960- 1971.Hal Leonard Publishiing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)

Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)
Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)
Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)
Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc.,.ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)
The Brodway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)
Vocal Selections Sweet Charity. 1984. Wise Publictions, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (súkromný archív pedagóga)
Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)
Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)
Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)
The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)
Broadway Showatoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)
ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpěvu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/
MORÁVKOVÁ, Blanka. 2013. Metodika zpěvu. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/

Language of instruction:
Slovak

Notes:
Total student workload is 90 hours per semester (1 credit/30 hours of work)
26 hours of contact teaching
24 hours self-study
40 hours individual creative activity

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. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. Jana Hubinská, Mgr. art. Michaela Kukurová, ArtD., Mgr. art. Martin Vetrák

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms05-1/26	**Course title:** Musical theater singing 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: 5	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class (40%) Performing 4 musical compositions for the final Bachelor's thesis (40%) Completion of a public concert (10%) - Recording artistic performances in IDM AU BB (10%)	
Educational outcomes (performance standard): - Upon successful completion of the training process, the student will: - know music notation, musical vocabulary, own vocal apparatus, - be able to apply the acquired information on singing technique in practice - be able to control his/her own vocal apparatus in all registers - understand the principle of musical singing technique - be able to sound balance and 'mix' the vocal registers - be able to interpret stylistically different genres of musical compositions - be able to independently solve technical and expressive problems arising from the nature of the compositions - able to choose the appropriate means of expression for a given composition - able to work independently in preparation for the bachelor's final output	
Brief outline of course (contents standard): - Technical exercises focusing on breath and correct tone placement in all vocal registers - Slovak musical song of appropriate difficulty in Slovak - Czech musical song of appropriate difficulty in Czech - 2 world musical songs of appropriate difficulty (1st song from a musical before 1990) - Interpretive analysis of selected songs - Analysis and comparison of the songs performed by different interpreters	
Recommended literatue: The Singers musical theatre Anthology. Vol. 7.2019,Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga) The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal.Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)	

Broadway musicals Show by show 1960- 1971.Hal Leonard Publishiing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)
Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (osobný archív)
Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)
Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)
Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc.,.ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)
The Brodway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)
Vocal Selections Sweet Charity. 1984. Wise Publictions, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (súkromný archív pedagóga)
Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)
Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)
Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)
The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)
Broadway Showatoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)
ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpěvu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9. 174 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/
MORÁVKOVÁ, Blanka. 2013. Metodika zpěvu. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021]
Dostupné z: https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. Jana Hubinská, Mgr. art. Michaela Kukurová, ArtD., Mgr. art. Martin Vetrák

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms06-1/26	**Course title:** Musical theater singing 6

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: 5

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Production of 2.compositions suitable for the final bachelor's degree (40%)
Completion of the final Bachelor's output (semi-recital of at least 30 minutes) (10%)
Record artistic output in IDM AU BB (10%)

Educational outcomes (performance standard):
- Upon successful completion of the training process, the student will:
- know the musical vocabulary, own vocal apparatus,
- be able to apply the acquired information on singing technique in practice
- be able to control his/her own vocal apparatus in all registers
- understand the principle of musical singing technique
- be able to sound balance and 'mix' the vocal registers
- be able to interpret stylistically different genres of musical compositions
- be able to independently solve technical and expressive problems arising from the nature of the compositions
- able to choose the appropriate means of expression for a given composition
- able to interpret a 30-minute performance in the form of a final bachelor's performance

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in collective singing in cooperation with an accompanist and conductor

Recommended literatue:
The Singers musical theatre Anthology. Vol. 7.2019,Richard, Walters Compiled and Edited : Hal. Leonard. London. ISBN 978- 1- 5400- 5193- 6 (súkromný archív pedagóga)
The Singers musical theatre Anthology Vol. 1. 2019, Richard Walters Compiled and Edited. : Hal.Leonard. London. ISBN 978- 0- 88188- 545- 3 (súkromný archív pedagóga)
Broadway musicals Show by show 1960- 1971.Hal Leonard Publishiing corporation. ISBN 0- 7935- 0808- 8 (súkromný archív pedagóga)
Broadway musicals Show by show 1972- 1988. Hal Leonard Publishing corporation. ISBN 0- 7935- 0782- 0 (súkromný archív pedagóga)

Great songs of the century series - Best in Broadway songs, [all organ], OF0198. Warner Bros. Publications INC., 216 strán (súkromný archív pedagóga)
Broadway platinum - 75 favorite show tunes. The Ultimate series, All organ edition, 1984. Hal Leonard Publishing Corporation, Order No. HL00199025, 160 strán (súkromný archív pedagóga)
Broadway Today - Easy piano arrangements by Dan Coates. 1994. PF0885, Warner Bros. Publications Inc.,.ISBN 0- 89724- 134- 7. 39 strán (súkromný archív pedagóga)
The Brodway Music Collection [piano/vocal/chords] .1994. Warner Bros. Publications Inc., Order No. F3468SMX, 224 strán (súkromný archív pedagóga)
Vocal Selections Sweet Charity. 1984. Wise Publictions, Order No. CC 10646. ISBN 0- 7119- 0505- 3 (súkromný archív pedagóga)
Aladdin - [piano / vocal / guitar]. 1992. Hal Leonard Publishing Corporation, Order No. HL00312480. ISBN 0- 7935- 1782- 6 (súkromný archív pedagóga)
Barbra - Back to Broadway, [piano / vocal / guitar]. 1993. Cherry Lane Music Company, Order No. 02502132, ISBN 0- 89524- 806- 9 (súkromný archív pedagóga)
Oliver!, [vocal selections], Tro Songways Service, Inc., 39 strán (súkromný archív pedagóga)
The Lion King. 1994. Hal Leonard Corporation, Order No. HL00312504. ISBN 0- 7935- 3416- X (súkromný archív pedagóga)
Broadway Showatoppers!!!. 1993. Wise Publications, Order No. AM71978. ISBN 0- 7119- 1541- 5 (súkromný archív pedagóga)
ZELOVÁ, Andrea. 2017. Metoda výuky muzikálového zpěvu Karla Hegnera. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 114- 9.174 strán [10. 12. 2021] Dostupné z: https://eshop.jamu.cz/metoda- vyuky- muzikaloveho- zpevu- karla- hegnera/
MORÁVKOVÁ, Blanka. 2013. Metodika zpěvu. Janáčkova akademie múzických umění v Brně [online] ISBN 978- 80- 7460- 042- 5, 2. vyd., 96 strán [10. 12. 2021] Dostupné z: https://eshop.jamu.cz/metodika- zpevu- - 2- - vyd/

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. Jana Hubinská, Mgr. art. Michaela Kukurová, ArtD., Mgr. art. Martin Vetrák

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms23/26	**Course title:** Musical theater studio 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.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Public presentation of term papers. (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with various theatrical and musical genres
- be able to handle monologue, choreography and song separately
- understand the importance of each component of a musical performance
- be able to work on short theatrical performances

Brief outline of course (contents standard):
1. Reading tests of short dramatic monologues
2. Selection, staging and acting of the song
3. Choreography

Recommended literatue:
MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0.
ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum.
STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS.
ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8.
ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5.
SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.

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. Tomáš Krištof

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms24/26	**Course title:** Musical theater studio 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.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Public presentation of term papers. (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the principles of creating a short monologue musical performance
- be able to link monologue, song and choreography in the creation of a short monologue musical
- understand the importance of each component of a musical performance
- be able to independently create a short monologue musical

Brief outline of course (contents standard):
Creating a short musical performance - a monologue connected with a song and choreography

Recommended literatue:
MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0.
ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum.
STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS.
ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8.
ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5.
SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.

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. Tomáš Krištof

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms25/26	**Course title:** Musical theater studio 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.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Public presentation of term papers. (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with various theatrical and musical genres
- be able to handle dialogue, choreography and song separately
- understand the importance of each component of a musical performance and partner work
- be able to work on short theatrical dialogic performances

Brief outline of course (contents standard):
1. Reading tests of short dramatic dialogues
2. Selection, staging and acting of a song - duet
3. Choreography

Recommended literatue:
MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0.
ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum.
STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS.
ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8.
ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5.
SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.

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. Tomáš Krištof

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms26/26	**Course title:** Musical theater studio 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.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Public presentation of term papers. (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the principles in the creation of a short dialogical musical performance
- be able to link dialogue, song and choreography in the creation of a short dialogical musical performance
- understand the importance of each component of a musical performance and partner work
- be able to create a short dialogic musical with a partner

Brief outline of course (contents standard):
Creating a short musical performance - dialogue linked to song and choreography

Recommended literatue:
MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0.
ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum.
STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS.
ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8.
ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5.
SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.

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. Tomáš Krištof

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms27/26	**Course title:** Musical theater studio 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: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Public presentation of term papers. (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the process of creating an original musical project
- be able to invent and develop an acting character within the framework of the reading rehearsals
- understand collective creation
- be able to approach the work of creating an original musical project independently

Brief outline of course (contents standard):
1. Creation and reading rehearsals of an original musical project
2. Searching for and rehearsing songs
3. Choreographing

Recommended literatue:
MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0.
ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum.
STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS.
ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8.
ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5.
SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.

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. Tomáš Krištof

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms28/26	**Course title:** Musical theater studio 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: 2

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Public presentation of term papers. (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the process of creating an original musical project
- be able to create a character in an original musical theatre production
- understand collective creation
- be able to independently approach the work of creating an original musical theatre project

Brief outline of course (contents standard):
Creation of a theatre production - an original musical project

Recommended literatue:
MISTRÍK, Jozef. 1998. Pohyb ako reč. Bratislava: Národné divadelné centrum. ISBN 978- 80- 8545- 590- 0.
ČAJKOVÁ, Jaroslava. 2011. Hlasová a rečová príprava na verejné prejavy a vystúpenia. Bratislava: Národné osvetové centrum.
STANISLAV, Ján. 1978. Hudba, reč, spev. Bratislava: OPUS.
ČERTÍKOVÁ, Helena. 2019. Hlas a reč v hereckej praxi. Bratislava: VŠMU. ISBN 978- 80- 8195- 056- 8.
ORAVEC, Peter. 2012. Výrazové prostriedky muzikálu. Nitra: Univerzita K.Filozofa v Nitre. ISBN 978- 80- 558- 0090- 5.
SCHERHAUFER, Peter. 2007. Čítanka z dejín divadelnej réžie od Artuada po Brooka. Bratislava: Divadelný ústav. ISBN 978- 80- 88987- 90- 1.

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. Tomáš Krištof

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms39/26	**Course title:** Musical theatre vocal styles 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Study of 2 jazz standards of your choice(40%)
- Completion of a joint concert performance (10%)
- Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will know and be able to:
- basics of jazz singing, call and response
- basics of jazz phrasing and jazz metre, harmony
- basics of blues
- basics of jazz improvisation using scat and English lyrics

Brief outline of course (contents standard):
1. history of jazz, basics of jazz harmony
2. basics of jazz voice warm-up, blues scales, chromatic scales
3. basics of jazz metre rhythm
4. basics of jazz singing, call and response, jazz etudes
5. basics of blues
6. basics of jazz improvisation with the help of scat
7. basics of jazz improvisation and phrasing with the help of text
8. construction of improvisation

Recommended literatue:
FORDHAM, John.1996. Jazz. Praha. Slovart. ISBN 80.7209- 284- 7
COOKIE, Mervyn.1997. Kronika jazzu. Thames&Hudson. London. ISBN 978- 80- 242- 5030- 4
WEIR, Michele. 2001.Vocal improvisation. California.Advance music. ISBN 89221- 062- 4
WEIR, Michele. 2015. The Scat Singing Dialect. An Introduction to Vocal Improvisation. In: Choral journal, vol. 55, No 11.
The best Big band songs ever. 1986. Milwaukee. Leonard publishing corporation. ISBN 0- 7935- 1214- X
250 Jazz&Blues all- time hits. 1991. Edinburg. Wise Publications. ISBN 0- 7119- 2624- 7

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
9 hours self-study
8 hours individual creative activity

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: PhDr. Jana Orlická

Last changed: 09.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms40/26	**Course title:** Musical theatre vocal styles 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: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class and mastery of basic course theory(40%) - Studying a sample chanson and practicing a Czech or Slovak chanson and one chanson in French, German or Russian (40%) - Completion of a joint concert performance (10%) - Recording artistic performances in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will know and be able to: - the basics of chanson singing - the basics of chanson expression and techniques (parlando, mimicry, gestures, overall expression) - analysis of songs at the level of content - analysis of songs at the melodic and dynamic level - the dramaturgical construction of a chanson concert	
Brief outline of course (contents standard): 1. history of chanson 2.basics of chanson singing 3. basics of chanson techniques 4. the method of chanson analysis in terms of melodic, dynamic, content 5. creation of chanson concert dramaturgy	
Recommended literatue: SAKA, Pierre. 1994. La chanson francaise a travers ses succés. Larousse. Paris. ISBN 2- 03- 508399- 0 PÉNET, Martin. 2001. Mémoire de la chanson: 1200 chanson du Moyen- Age á 1919. Lonrai. Omnibus. ISBN 2- 258- 05062- 6 PÉNET, Martin. 2004. Mémoire de la chanson: 1200 chanson de 1920 á 1945. Lonrai. Omnibus. ISBN 2- 258- 05109- 6 KAVANOVÁ, Galina. 2003. Edith Piaf. Kolo štěstí. Praha. BB/art s.r.o. ISBN 80- 7341- 335- 3 VERLANT, Gilles.2006. L'odyssée de la chanson francaise. Nord Compo. Hors Collection. ISBN 978- 2- 2580- 7087- 5	

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
9 hours self-study
8 hours individual creative activity

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: PhDr. Jana Orlická

Last changed: 09.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms41/26	**Course title:** Musical theatre vocal styles 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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
- Performing an aria from a jazz musical (40%)
- Completing a concert performance together (10%)
- Recording artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will know and be able to:
- call and response intermediate level of difficulty
- basics of jazz phrasing and jazz metre and harmony intermediate level of difficulty
- how to construct and analyze an aria from a jazz musical with improvisation
- basics of jazz improvisation using scat and text in English medium level
level of difficulty

Brief outline of course (contents standard):
1. prehľad jazzových muzikálov a autorov
2. call and response stredný level
3. základy jazzového frázovania a jazzovej metrorymiky, harmónie stredná úroveň náročnosti
4. základy jazzovej improvizácie s pomocou scatu stredná úroveň náročnosti
5. základy jazzovej improvizácie a frázovania s pomocou textu stredná úroveň náročnosti
6. nácvik árie z jazzového muzikálu

Recommended literatue:
DORŮŽKA, Lubomír. 1997. Panoráma paměti. Praha. Torst. ISBN 80- 7215- 034- 0
DORŮŽKA, Lubomír. 2010. Panoráma jazzových proměn. Praha. Torst. ISBN978- 80- 7215- 389- 3
FREDRICKSON, Scott. 2016. Beginning vocal iprovisation. USA. ScottMusic. ISBN 10- 1490562559
MULHOLLAND, Joe. 2013. The Berklee book of jazz harmony. Berklee. Berklee Press. ISBN 978- 087639- 142- 6
WEIR, Michele. 2001.Vocal improvisation. California.Advance music. ISBN 89221- 062- 4

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
9 hours self-study
8 hours individual creative activity

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: PhDr. Jana Orlická

Last changed: 09.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms42/26	**Course title:** Musical theatre vocal styles 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
- Aria from the opera Maria de Buenos Aires (20%)
- Performance of a selected song from world popular music (20%)
- Completion of a joint concert performance (10%)
- Recording artistic performances in IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will know and be able to:
- the history of world and Slovak popular music
- the cultural background of the specific style of tango nuevo and the specificity of its expression
- basics of world music, ethno music
- the use of elements of jazz and chanson in contemporary popular music

Brief outline of course (contents standard):
1. základy vývoja svetovej a slovenskej populárnej hudby
2. príklad štýlu populárnej hudby tango nuevo
3. nácvik árií z opery tango nuevo, kultúrne pozadie, špecifické frázovanie
4. použitie prvkov jazzu a šansónu v súčasnej populárnej hudbe
5. základy world music, etno music
6. nácvik výberu piesne svetovej populárnej hudby

Recommended literatue:
DORŮŽKA, Lubomír. 1981. Panoráma populární hudby 1918/1978. Praha. Mladá Fronta. ISBN 23- 068- 81
KUHN, Tomáš. 2019. Stručné dějiny populární hudby a jazzu pro studenty a učitele hudební výchovy. Plzeň. Polypress. ISBN 978- 80- 261- 0906- 8
MATZNER, Antonín, POLEDŇÁK, Ivan, WASSERBERGER. Igor. 1987.Encyklopedie jazzu a moderní populární hudby. Praha. Supraphon. ISBN 02- 006- 87
MATZNER, Antonín, POLEDŇÁK, Ivan, WASSERBERGER. Igor. 1980.Encyklopedie jazzu a moderní populární hudby. Praha. Supraphon. ISBN 02- 102- 80
ZELENAY, Pavol, ŠOLTÝS, Ladislav. 2008. Hudba, tanec, pieseň. Bratislava. Hudobné centrumISBN 978- 80- 88884- 96- 5

PIAZZOLLA, Astor, FERRER, Horacio. 1973. Maria de Buenos Aires opera tango. Buenos Aires. Lagos.

Language of instruction:
Slovak

Notes:
Celková pracovná záťaž študenta je 30 hodín za semester (1 kredit / 30 hodín práce)
13 hodín kontaktná výučba
9 hodín samoštúdium
8 hodín individuálna tvorivá činnosť

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: PhDr. Jana Orlická

Last changed: 09.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi68/26	**Course title:** Opera Studio 1
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 4 **Whole study period total:** 52 **Method :** present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic scope, structure, content, position and significance of the theatre's components - know the composition and working mechanism of the production team within the rehearsal process of the stage opera production - know how to work with the libretto - familiarisation, creative analysis - to be able to prepare a basic written document about a specific character of a staged work - characterisation, psychoanalysis, relationships and motivations of the action based on the original libretto - understand the importance of analysing the content and socially contemporary aspects of the work being prepared - be able to work with the text in the search for meaning and creative approach to the libretto - able to actively engage and develop an individual creative approach within an ensemble collaboration in the stage space	
Brief outline of course (contents standard): 1. Working with libretto - familiarisation, creative analysis 2. Working with the text - meaning, realistic interpretation in dialogues, subtext and clarity 3. Acting - individual personal limits 4. Acquiring and verifying ensemble collaboration in the stage space 5. Theoretical familiarisation with selected contemporary practices of opera staging	
Recommended literatue: MOUSSINAC, Léon, 1890-1964, 1965, Divadlo od počiatku po naše dni. [preložil a komentár napísal Ján Boor], Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry	

STANISLAVSKIJ, Konstantin Sergejevič. 1953. Hercova práca I., Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1. vyd.
TROJAN, Jan. 2001. Dějiny opery. Paseka, Praha a Litomyšl. ISBN 80-7185-348-8 – archív pedagóga

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work)
52 hours of contact teaching
8 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. Igor Šimeg

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi69/26	**Course title:** Opera Studio 2
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 4 **Whole study period total:** 52 **Method :** present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final grade is contingent upon an active stage performance in the premiere, with active participation in the pre-rehearsal process and mastery of the parts and ensemble rehearsals of the production required.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know how to work on roles for stage performance - be able to work actively with the conductor and director on expressive devices - understand the process of character creation in a music-dramatic work - be able to take a creative approach to the creation of mise-en-scene - be able to apply the relationships of the characters in a production to the creative process during rehearsals - able to systematically search for sources of information in the fields related to the performed character - the contexts underlying the action and the semantic choice of the means of movement	
Brief outline of course (contents standard): 1. Working with the text 2. - creative artistic stylization - interpretation of the variability and readiness of reactions collaborating with the realities of the upcoming production of the selected work 2. Integrated practical lectures connected with artistic performance 3. Acquisition of unity of music, fundamentals of dramatic acting and singing in fragments of the studied work with emphasis on creativity and variability	
Recommended literatue: PAVIS, Patrice, 2004. Divadelný slovník [z francúzskeho originálu Dictionnaire du théâtre preložili: Soňa Šimková, Elena Flašková], Vydavateľ: Bratislava: Divadelný ústav, 1. vyd., ISBN 80-88987-24-5	

MOUSSINAC, Léon, 1890-1964, 1965. Divadlo od počiatku po naše. [preložil a komentár napísal Ján Boor], Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry
STANISLAVSKIJ, Konstantin Sergejevič. 1953. Hercova práca I. Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1. vyd.

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work)
52 hours of contact teaching
8 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. Igor Šimeg

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi70/26	**Course title:** Opera Studio 3
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 4 **Whole study period total:** 52 **Method :** present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final grade is contingent upon an active stage performance in the premiere, with active participation in the pre-rehearsal process, mastery of parts and rehearsals required.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the variability of the possibilities of the way of working with the text in the creation of the concept of a staged work - be able to work on the subtexts, variability and analytical examination of the libretto in terms of the studied role - understand the preparatory process and the importance of working with the libretto in the analysis and creation of the character in the actual directorial conception - be able to coordinate musical and vocal staging with conscious stage acting - able to control emotionality in vocal interpretation - capable of stage coordination when working with props - able to collaborate with the choreographer on expressive movement material within the character	
Brief outline of course (contents standard): 1. Truthfulness, credibility and emotionality in organic implementation in specific scenes 2. Purpose and extrinsic motivations - given the circumstances of the character's actions 3. Goal and intrinsic motivations - the creation of character within the directorial concept 4. The psychology of the character being studied and the creation of movement material for the final stage design	
Recommended literatue: PETIŠKOVÁ, Ladislava. 1999. Pantomima. Divadelní revue., roč. 10, č. 1. s. 84─88. ISSN 0862-5409,	

ŠVEHLA, Jaroslav. 1989. Tisícileté umění pantomimy (Ukázky z dějin pantomimy).. Vydavateľ: Praha: Melantrich. ISBN 80-7023-024-X,
ČECHOV, Michail, 2017. Hercova cesta (o herecké technice). Vydavateľ: Praha: Nakladatelství KANT: Akademie múzických umění, Vydání druhé, první společné vydání v nakladatelství KANT, ISBN 978-80-7437-241-4, 978 - 820 - 7331- 449 -1
VAJDA, Igor, HUŠEK Ľubomír, 1988. Slovenská opera: Operná tvorba súčasných slovenských skladateľov a ich predchodcov. Vydavateľ: Bratislava: Opus, 1. vyd.

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work)
52 hours of contact teaching
8 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. Igor Šimeg

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi71/26	**Course title:** Opera Studio 4
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 4 **Whole study period total:** 52 **Method :** present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final assessment is conditional on active stage performance in the premiere, with the obligation to actively participate in the preparatory performance rehearsal process, mastering the parts and rehearsals at the appropriate level	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the diversity and multiplicity of creative approaches in creating the character of the performed character - be able to elaborate alternative versions of stage action within the creative process - understand mise en scene and the importance of the motivation of the performer's actions in space from the perspective of the role being performed - able to adapt the acquired skills in the process of development of given circumstances and changes in the stage space within the concept of the performance - able to successfully master choreographic coordination in collective movement scenes	
Brief outline of course (contents standard): 1. Acting and motivations in space - working with movement and choreographic material in ensemble parts of a staged work 2. Creative linking of staged fragments in the intentions of the staging plan 3. Emotionality of the character in comparison with real identical or related situations and their representation within the framework of interpretive stylization	
Recommended literatue: EJZENŠTEJN, Segej, Michajl, 1999. Umenie mizanscény. Vydavateľ: Bratislava : Divadelný ústav, ISBN 80-88987-02-4 VAJDA, Igor, HUŠEK Ľubomír, 1988. Slovenská opera: Operná tvorba súčasných slovenských skladateľov a ich predchodcov. Vydavateľ: Bratislava: Opus, 1. vyd.	

HOSTOMSKÁ, Anna, 1999. Opera – průvodce operní tvorbou. Vydavateľ: Praha: Svoboda, 10. dopl. vyd., 1. vyd. v Svobode, ISBN 80-205-0578-4
MOJŽIŠOVÁ Michaela, 2011. Od Fausta k Orfeovi: Opera na Slovensku 1989 -2009 vo svetle inscenačných poetík. [fotografie Katarína Marenčinová ..., , Vydavateľ: Bratislava:, Divadelný ústav, 1. vyd., ISBN 978-80-89369-34-8

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work)
52 hours of contact teaching
8 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. Igor Šimeg

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi72/26	**Course title:** Opera Studio 5
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 4 **Whole study period total:** 52 **Method :** present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final grade is contingent upon an active stage performance in the premiere, with active participation in the pre-rehearsal process and mastery of the parts and ensemble rehearsals of the production required	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Know the process of creating dramatic situations in theatre practice - be able to work creatively with the dynamics of interpretation in tense stage mise-en-scenes - understand the sequence of steps in the creative process and the building of the interpretive layers of a character in terms of psychological and movement representation - be able to create a true, authentic interpretation of a role in a staged fragment - able to master the rehearsal process of technically demanding dramatic scenes of stage performance	
Brief outline of course (contents standard): 1. Confrontation of pretense and realistic acting 2. Creation of a character in the realities of the staged work in confrontation with the realities of the present - purposeful work on the semantic choice of external and internal means of expression 3. Psychology, psychophysical unity, character of the character 4. Variations of mise en scene and their influence on acting, singing and movement interpretation	
Recommended literatue: ROLLAND, Romain, 1967. Dějiny opery v Evropě před Lullym a Scarlattim. Vydavateľ: Praha – Bratislava: Knihovna klasiků MOUSSINAC, Léon, 1890-1964, 1965. Divadlo od počiatku po naše. [preložil a komentár napísal Ján Boor], Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry	

STANISLAVSKIJ, Konstantin Sergejevič. 1953. Hercova práca I. Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1. vyd.
VAJDA, Igor, HUŠEK Ľubomír, 1988. Slovenská opera: Operná tvorba súčasných slovenských skladateľov a ich predchodcov. Vydavateľ: Bratislava: Opus, 1. vyd.

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work)
52 hours of contact teaching
8 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. Igor Šimeg

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi73/26	**Course title:** Opera Studio 6
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 4 **Whole study period total:** 52 **Method :** present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: Final grade is contingent upon active stage performance of the premiere with active participation in all rehearsals required, including ensemble performances	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the complex process of realization of theatrical adaptation of an opera work - be able to flexibly apply the acquired skills in the actual artistic conception - understand all elements of the theatrical mechanism - be able to integrate organically into the creative process with all components and bodies of the production - able to work with a conductor, orchestral ensemble in a professional environment - capable of public performance in a theatrical adaptation of an opera - capable of authentic synthetic interpretative stage expression in a currently staged production	
Brief outline of course (contents standard): 1. Integration of acquired experience in the production of a coherent work 2. Complex process of staging a musical-dramatic work in the realities of the theatre space 3. Collaboration with the orchestra, artistic staff, production and technical components 4. Final presentation of the vocal interpretation study within the production in front of the general public - public stage production of the realised opera project	
Recommended literatue: WAGNER, Richard / KUČERA, Jan P., 1995, Drama zrozené hudbou. Vydavateľ: Praha: Paseka, 1. vyd., ISBN80-7185-002-0 KRATOCHVÍL, Karel. 1987, Ze světa komedie dell arte: fakta, poznámky, podněty., [překlady italských scenářů Zdeněk Digrin a kol.; rejstřík sestavila Jana Pleskačová], 2.přeprac. vyd., V Panoramě 1. Praha: Panorama	

BROOK, Peter, 1988. Prázdný proctor/ The Empty Space (1968). Z angl. orig. přel. Alois Bejblík; dosl. Lída Engelová, Vydavateľ: Praha: Panorama, 1. vyd., –, ISBN: 402-22-855

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work)
52 hours of contact teaching
8 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. Igor Šimeg

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz37/26	**Course title:** Orchestra Practice 1

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Attending a public concert 40%
- Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basics of playing in an orchestral ensemble;
- be able to follow them in the context with other players
- understand the rules of group orchestral playing;
- capable of group feeling;
- Able to perceive his/her part in the context of other voices;

Brief outline of course (contents standard):
explanation of the concept of orchestral playing, the basics of orchestral phrasing, group feeling, the concept of intonation in the orchestra.

Recommended literatue:
Haydn, Joseph: Sinfonia G dur, Nr. 94; Universal Edition, ISBN: 978- 3- 7024- 1383- 5
Beethoven, Ludwig: Sinfonia C dur,op. 21; Breitkopf und Härtel, ISMN: 979- 0- 004- 21134- 2
Händel, Georg Friedrich: Arrival of the Qeen of Sheba; archív pedagóga
Čajkovskij, Peter Iljič: Luskáčik, suita; Breitkopf und Härtel,
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
39 hours of contact teaching
11 hours self-study
10 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz38/26	**Course title:** Orchestra Practice 2

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Attending a public concert 40%
- Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the rules of orchestral playing, playing in the orchestra;
- acquire and automate correct orchestral habits;
- understand group feeling, group phrasing, group intonation
- capable of harmonic and rhythmic group feeling.;
- Able to independently prepare an orchestral part.;

Brief outline of course (contents standard):
- deepening of group phrasing, harmonic and rhythmic feeling
- the conductor and his role in the orchestra

Recommended literatue:
Beethoven, Ludwig: Prométheus, ouverture; Schott Music, ISBN- 10: 0004211766
Čajkovskij, Peter Iljič: Luskáčik, suita; Breitkopf und Härtel, ISBN 13: 9790004202357
Schubert, Franz: Symphony h mol, Unvollendete; Dover, ISBN 10:0486299236
Vivaldi, Antonio: Concerto grosso d mol, op. 3. nr. 11; Dover Publications, ISBN 10:0- 486-40631- 8
Ďalší zdroj: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
39 hours of contact teaching
11 hours self-study
10 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz39/26	**Course title:** Orchestra Practice 3

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Attending a public concert 40%
- Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know conducting gestures;
- know how to play according to them;
- understand the conductor's interpretative intentions
- be able to communicate nonverbally with the conductor when studying and interpreting a work;

Brief outline of course (contents standard):
- phrasing of larger orchestral units
- harmonic and rhythmic sensitivity
- intonation of strings and wind instruments together
- the conductor and his gestures

Recommended literatue:
Mozart, Wolfgang Amadeus: Divertimento D dur; Edition Eulenburg, ISBN 9783795764715
Schubert, Franz: Symphony h moll, Unvollendete; Dover, ISBN 10:0486299236
Pergolesi, Giovanni Battista: Stabat Mater; Novello, ISBN 10:1849386919
Bach, Johann Sebastian: Brandenburgisches Konzert Nr. 4. G dur; Breitkopf und Härtel
Poulenc, Francis: Suite française; Durand Paris 2001, ISBN 13:9790044072729
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
39 hours of contact teaching
11 hours self-study
10 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz40/26	**Course title:** Orchestra Practice 4

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Attending a public concert 40%
- Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic differences and methods of group playing of strings and winds
- be able to perceive and navigate in the harmony of voices;
- be able to correctly perceive rhythmic differences and their expressive meaning;
- understand conducting gestures and read them correctly
- be able to prepare his/her part independently;
- capable of correct interpretative and psychological preparation for a concert;

Brief outline of course (contents standard):
- economy of group phrasing of strings, winds together
- harmonic, rhythmic and intonational group feeling
- the conductor and the correct response to his gestures

Recommended literatue:
Beethoven, Ludwig: Egmont, predohra; Breitkopf und Härtel, ISMN: 979- 0- 004- 21109- 0
Haydn, Joseph: Konzertante Sinfonie B dur, soli - ob., fg., vl., vcl.;
Bizet, Georges: L'Arlésienne Suite Nr. 2; ETP 829 Q21191
Cikker, Ján: Talianska hudba z op. Juro Jánošík; súkromný archív pedagóga
Grieg, Edvard: Aus Holbergs Zeit, suita; Zimmermann Frankfurt, ISBN- 13 : 979- 0010328607
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
39 hours of contact teaching
11 hours self-study

10 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz41/26	**Course title:** Orchestra Practice 5

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Attending a public concert 40%
- Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- more experienced in acquiring and deepening the existing orchestral habits;
- be more and better able to navigate the sound of larger and smaller orchestral ensembles;
- understand more about the interpretative construction of their part in collaboration with the conductor
- capable of dynamic and agogic group feeling;
- capable of independent orchestral part preparation;

Brief outline of course (contents standard):
rhythm, intonation, harmony, agogics in the group feeling of works by classical and romantic composers

Recommended literatue:
Beethoven, Ludwig van: Symphony Nr.4, B dur, op. 60; Breitkopf und Härtel
Gounod, Charles: Petite symphony for winds; Ludwig Masters, ISBN 10:1- 57- 891099- 4
Grieg, Edvard Hagerup: Peer Gynt, Suite 1.; Breitkopf und Härtel, ISBN 13:9790004780121
Mozart, Wolfgang Amadeus: Le Nozze di Figaro, K. 492, ouverture; Breitkopf und Härtel, ISBN 979- 0- 004- 20386- 6
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
39 hours of contact teaching
11 hours self-study
10 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz42/26	**Course title:** Orchestra Practice 6

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 2

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Attending a public concert 40%
- Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with more demanding orchestral works;
- be able to interpret correctly in style and expression works of different periods;
- understand more the instructions of the conductor's gesture;
- capable of player intellectual and interpretive development on more challenging works;

Brief outline of course (contents standard):
phrasing, intonation, group feeling in more virtuoso orchestral pieces

Recommended literatue:
Schubert, Franz: Symphony Nr. 3, D dur; Breitkopf und Härtel, ASIN B003C3CKK0
Mozart, Wolfgang Amadeus: Sinfonia concertante Es dur, K 297b, ob, cl, fg, cor; Bärenreiter, ISBN- 13: 979- 0006485666
Britten, Benjamin: Simply symphony; Oxford Music, ISBN- 10: 0193619318
Prokofjev, Sergej: Romeo a Julia, Suita 2; Musical Edition Sikorski, ISBN 9784118926629
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
39 hours of contact teaching
11 hours self-study
10 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn0007/26	**Course title:** Performance Seminar - Cimbalom, Guitar 1

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, formulate an interpretive analysis, identify expressive challenges in the works being interpreted, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on Baroque musical works, and evaluate stylistic accuracy in the interpretation of Baroque musical works.

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn0008/26	**Course title:** Performance Seminar - Cimbalom, Guitar 2

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, students will be able to demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, draft an interpretive analysis, identify expressive challenges in the interpreted works, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on works of Classical music, and evaluate stylistic elements in the interpretation of works of Classical music

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn0009/26	**Course title:** Performance Seminar - Cimbalom, Guitar 3
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper/written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, formulate an interpretive analysis, identify expressive challenges in the interpreted works, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on works of Romantic music, and evaluate stylistic elements in the interpretation of Romantic music.	
Brief outline of course (contents standard): Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-class instruction 14 hours of individual creative work 20 hours of 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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. art. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn00010/26	**Course title:** Performance Seminar - Cimbalom, Guitar 4

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, draft an interpretive analysis, identify expressive challenges in the interpreted works, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on 20th- and 21st-century musical works, and evaluate stylistic elements in the interpretation of 20th- and 21st-century musical works

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn00011/26	**Course title:** Performance Seminar - Cimbalom, Guitar 5
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper/written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, formulate an interpretive analysis, identify expressive challenges in the interpreted works, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on works from all stylistic periods, and evaluate stylistic elements in the interpretation of works from all stylistic periods.	
Brief outline of course (contents standard): Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-class instruction 14 hours of individual creative work 20 hours of 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/I.Sn00012/26 | **Course title:** Performance Seminar - Cimbalom, Guitar 6

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn0001/26	**Course title:** Performance Seminar - Violin, Double Bass, Viola, Cello 1

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, formulate an interpretive analysis, identify expressive challenges in the works being interpreted, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on Baroque musical works, and evaluate stylistic accuracy in the interpretation of Baroque musical works.

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn0002/26	**Course title:** Performance Seminar - Violin, Double Bass, Viola, Cello 2

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, students will be able to demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, draft an interpretive analysis, identify expressive challenges in the interpreted works, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on works of Classical music, and evaluate stylistic elements in the interpretation of works of Classical music

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn0003/26	**Course title:** Performance Seminar - Violin, Double Bass, Viola, Cello 3

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, formulate an interpretive analysis, identify expressive challenges in the interpreted works, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on works of Romantic music, and evaluate stylistic elements in the interpretation of Romantic music.

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn0004/26	**Course title:** Performance Seminar - Violin, Double Bass, Viola, Cello 4

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, formulate an interpretive analysis, identify expressive challenges in the works being interpreted, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on 20th- and 21st-century musical works, and evaluate stylistic elements in the interpretation of 20th- and 21st-century musical works.

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn0005/26	**Course title:** Performance Seminar - Violin, Double Bass, Viola, Cello 6

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, formulate an interpretive analysis, identify expressive challenges in the interpreted works, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on works from all stylistic periods, and evaluate stylistic elements in the interpretation of works from all stylistic periods.

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.SN0006/26	**Course title:** Performance Seminar - Violin, Double Bass, Viola, Cello 6

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper/written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational program, the student will be able to: demonstrate, both practically and theoretically, interpretive approaches based on their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive problems; and, in writing or in the form of a presentation, formulate an interpretive analysis, identify expressive challenges in the works being interpreted, integrate theoretical preparation with artistic performance, articulate interpretive perspectives on works from all stylistic periods, evaluate stylistic elements in the interpretation of works from all stylistic periods, and defend their own interpretation of a work.

Brief outline of course (contents standard):
Artistic performance / interpretive analysis / articulating evaluative aspects of interpretation from the perspective of the performer and the listener (discussion); Diversity and comparison of interpretive approaches; Analysis of interpretation based on sheet music and recordings; Presentation of a seminar paper addressing interpretive challenges; Information on current developments in the field of musical performance art on the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance for individual areas of study or instrumental/vocal specializations, as required by the instructors. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-class instruction
14 hours of individual creative work
20 hours of 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.dn0007/26	**Course title:** Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 1

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on Baroque musical works; and evaluate stylistic authenticity in the performance of Baroque music.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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: prof. István Szabó, DLA., Mgr. art. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0008/26	**Course title:** Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 2
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate performance nuances specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to performance-related challenges; formulate a performance analysis in writing or via presentation; identify expressive challenges within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from the Classical period; and evaluate stylistic authenticity in the performance of works from the Classical period.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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: prof. István Szabó, DLA., Mgr. art. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0009/26	**Course title:** Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 3
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works of musical Romanticism; and evaluate stylistic authenticity in the interpretation of works from the Romantic era.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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: prof. István Szabó, DLA., Mgr. art. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn00010/26	**Course title:** Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 4
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the study program, the student will be able to: demonstrate—both practically and theoretically—interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on 20th- and 21st-century musical works; and evaluate stylistic authenticity in the performance of 20th- and 21st-century music.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn00011/26	**Course title:** Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 5

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from all stylistic periods; and evaluate stylistic authenticity in the interpretation of works from all stylistic periods.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn00012/26	**Course title:** Performance Seminar – Percussion, French Horn, Trombone, Trumpet, Tuba 6
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from all stylistic periods; assess stylistic authenticity in the interpretation of works from all stylistic periods; and defend their own interpretation of a work.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

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.

Prerequisities :

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: 105

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	14.29	8.57	0.95	1.9	2.86	0.0	0.0

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

Last changed: 27.07.2026

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.

Prerequisities :

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: 99

A	ABS	B	C	D	E	FX	ODP	Uzn.
54.55	0.0	22.22	9.09	8.08	4.04	2.02	0.0	0.0

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

Last changed: 27.07.2026

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.

Prerequisities :

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: 78

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.64	0.0	11.54	7.69	2.56	1.28	0.0	1.28	0.0

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

Last changed: 27.07.2026

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.

Prerequisities :

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_hudobnoestetickeho_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: 78

A	ABS	B	C	D	E	FX	ODP	Uzn.
64.1	0.0	17.95	6.41	2.56	3.85	5.13	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP102/26	**Course title:** Personality Development 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: 1

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in classes (50%)
Completion of partial assignments (30%)
Development and presentation of a project on a given topic (20%)

Educational outcomes (performance standard):
After successfully completing the educational process, the student will:
know the basic terminology related to personality issues;
be able to describe the structure of personality from both a vertical and horizontal perspective;
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 their strengths and weaknesses and opportunities for self-development.

Brief outline of course (contents standard):
Personality, theoretical foundations.
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 total student workload is 30 hours per semester (1 credit / 30 hours of work).

13 hours contact teaching, 15 hours self-study
2 hours solving assigned tasks and exercises / 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. PhDr. PaedDr. Mária Strenáčiková, PhD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP103/26	**Course title:** Personality Development 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (50%) Completion of partial assignments (30%) Development and presentation of a project on a given topic (20%)	
Educational outcomes (performance standard): After successful completion of the education 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 essence of performance motivation and its impact on performance in the field of art; able to determine the specifics of the motivation to perform during the performance; to know the possibilities of developing internal and performance motivation.	
Brief outline of course (contents standard): Motivation. Motivation theories. Performance motivation in the arts. Performance motivation before and during a 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 total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of contact teaching
15 hours of self-study
2 hours of solving assigned tasks and exercises / 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. PhDr. PaedDr. Mária Strenáčiková, PhD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn097/22	**Course title:** Piano Duo 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.

Prerequisities :

Course completion conditions:
- Active participation in class 40%
- Studying the programme for 20 minutes 30%
- Attending a 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:
- know the fundamental rules of non-verbal communication between chamber players in the process of interpretation, through which they achieve harmony and sound compatibility. The student will gain an overview of the literature for four-hand piano playing and two-piano playing.
- be able to work optimally together in a chamber ensemble, mastering a common musical instrument, and will be able to appropriately utilize and implement all information regarding the piece being performed as presented in the music notation.
- will understand the need for and methods of matching the musical ideas of both performers into a common interpretive plot, and will also understand the adaptation of aural and creative ideas to the benefit of the jointly pursued interpretive intent.
- Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, affecting the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment).
- Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence (the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the phrasing process.

Brief outline of course (contents standard):
1. The student will become familiar with original literature for four hands and two pianos.
2. The literature studied should include works:
Classical music for 4 hands (sonatas, variations),
Romanticism (dance forms, variations, sonatas)

3. Specifics of playing on the common keyboard, pedalling in the context of four-hand playing

Recommended literatue:

MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. (súkromný archív pedagóga)
SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.

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
5 hours self-study
12 hours solving assignments and exercises / semester

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 Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn098/22	**Course title:** Piano Duo 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.	
Prerequisities :	
Course completion conditions: - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a 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: - know the fundamental rules of non-verbal communication between chamber players in the process of interpretation, through which they achieve harmony and sound compatibility. The student will gain an overview of the literature for four-hand piano playing and two-piano playing. - be able to work optimally together in a chamber ensemble, mastering a common musical instrument, and will be able to appropriately utilize and implement all information regarding the piece being performed as presented in the music notation. - will understand the need for and methods of matching the musical ideas of both performers into a common interpretive plot, and will also understand the adaptation of aural and creative ideas to the benefit of the jointly pursued interpretive intent. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, affecting the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence (the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the phrasing process.	
Brief outline of course (contents standard): 1. The student will become familiar with original literature for four hands and two pianos. 2. The literature studied should include: classical works for 4 hands, (sonatas, variations), Romanticism (dance forms, variations, sonatas) 3. General principles of playing two pianos (communication, harmony, sound parameters)	

Recommended literatue:

MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. (súkromný archív pedagóga)
SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (súkromný archív pedagóga)
BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.

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
5 hours self-study
12 hours solving assignments and exercises / semester

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 Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn099/22	**Course title:** Piano Duo 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.

Prerequisities :

Course completion conditions:
- Active participation in class 40%
- Studying the programme for 20 minutes 30%
- Attending a 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:
- will be able to work optimally in a chamber ensemble, mastering a common musical instrument, will be able to use and implement appropriately all the information regarding the interpreted work, given in the music notation.
- The student will understand the necessity and methods of harmonizing the musical ideas of both performers into a common interpretive plot; he/she will also understand the adaptation of aural and creative ideas in favor of the jointly pursued interpretive intention.
- Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, influencing the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment).
- Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence (the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the process of phrasing.

Brief outline of course (contents standard):
1. The literature studied should include works:
Classical for 4 hands and two pianos (sonatas, variations), Romantic for 4 hands and two pianos (dance
forms, variations, sonatas)
2. Specifics of playing on a common keyboard, pedalling in the context of four-hand playing
3. Formation of a unified sound idea of the performers
4. Contrast in the works of classicism and romanticism

Recommended literatue:

MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. (súkromný archív pedagóga)
MOZART, Wolfgang Amadeus. 1878. Sonate für zwei Pianoforte KV 448. Leipzig. Breitkopf &Härtel (https://s9.imslp.org/files/imglnks/usimg/8/82/IMSLP86745-PMLP21652-moz-448.pdf)
SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.
CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (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
5 hours self-study
12 hours solving assignments and exercises / semester

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: Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn100/22	**Course title:** Piano Duo 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.	
Prerequisities :	
Course completion conditions: - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a 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: - will be able to work optimally in a chamber ensemble, mastering a common musical instrument, will be able to use and implement appropriately all the information regarding the interpreted work, given in the music notation. - The student will understand the necessity and methods of harmonizing the musical ideas of both performers into a common interpretive plot; he/she will also understand the adaptation of aural and creative ideas in favor of the jointly pursued interpretive intention. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, influencing the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence (the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the process of phrasing.	
Brief outline of course (contents standard): 1. The literature studied should include works: Classical music for 4 hands and two pianos (sonatas, variations), Romanticism for 4 hands and two pianos (dance forms, variations, sonatas) 2. Specifics of playing on the common keyboard, pedalling in the context of four-hand playing 3. Formation of a unified sound idea of the performers 4. Contrast in the works of classicism and romanticism	
Recommended literatue:	

MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. (súkromný archív pedagóga)
MOZART, Wolfgang Amadeus. 1878. Sonate für zwei Pianoforte KV 448. Leipzig. Breitkopf &Härtel (https://s9.imslp.org/files/imglnks/usimg/8/82/IMSLP86745-PMLP21652-moz-448.pdf)
SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.
CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (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
5 hours self-study
12 hours solving assignments and exercises / semester

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: Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn101/22	**Course title:** Piano Duo 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.	
Prerequisities :	
Course completion conditions: - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a 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: - will be able to work optimally in a chamber ensemble, mastering a common musical instrument, will be able to use and implement appropriately all the information regarding the interpreted work, given in the music notation. - The student will understand the necessity and methods of harmonizing the musical ideas of both performers into a common interpretive plot; he/she will also understand the adaptation of aural and creative ideas in favor of the jointly pursued interpretive intention. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, influencing the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence (the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the process of phrasing.	
Brief outline of course (contents standard): 1. The literature studied should include works: Romanticism for 4 hands and two pianos (dance forms, variations, sonatas) works of Impressionism, 20th and 21st century 2. Creation of a unified sound idea of the performers in the works of the 20th and 21st centuries. 3. Contemporary Slovak and Czech works for four-hand piano and 2 pianos	
Recommended literatue:	

SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.
CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (súkromný archív pedagóga)
LEJSEK, Vlastimil. 1982. Brazilské tance pro dva klavíry, Praha. Panton. (súkromný archív pedagóga)
LEJSEK, Vlastimil. 1976. Tanečky mistrů pro dva klavíry. Brno. Editio VIVO (súkromný archív pedagóga)
KRAJČÍ, Mirko. 1996. Sonáta pre štvorručný klavír. rukopis. (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
5 hours self-study
12 hours solving assignments and exercises / semester

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 Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn102/22	**Course title:** Piano Duo 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.	
Prerequisities :	
Course completion conditions: - Active participation in class 40% - Studying the programme for 20 minutes 30% - Attending a 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: - will be able to work optimally in a chamber ensemble, mastering a common musical instrument, will be able to use and implement appropriately all the information regarding the interpreted work, given in the music notation. - The student will understand the necessity and methods of harmonizing the musical ideas of both performers into a common interpretive plot; he/she will also understand the adaptation of aural and creative ideas in favor of the jointly pursued interpretive intention. - Able to interpret chamber works for four hands and two pianos, taking into account the principle of flexibility in the use of shared playing space and pedalisation, influencing the sound of both players. The student will be able to make more variable and sensitive use of the sound potential of the piano (or two pianos), and will be able to harmonize the interpretation with the need to rotate the score material (use also in accompaniment). - Able to perceive sensitively and then adapt the interpretation process with regard to events that he/she cannot directly influence (the part of the partner), able to listen actively to the partner in the performance of the interpretation and to participate flexibly in the homogeneity of the sound, harmony, coherence in the process of phrasing.	
Brief outline of course (contents standard): 1.The literature studied should include works of: romanticism for 4 hands and two pianos (dance forms, variations, sonatas), works of Impressionism, 20th and 21st century 2. Creation of a unified sound idea of the performers in the works of the 20th and 21st centuries. 3. Contemporary Slovak and Czech works for four-hand piano and 2 pianos	
Recommended literatue:	

SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. Edition Peters.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
BRAHMS, Johannes. 1960. Variationen über ein Thema von Robert Schumann, op.23. Frankfurt.C.F.Peters.
CHOPIN Fryderyk. 1961. Rondo na 2 fortepiany, op.73. Warszawa-Krakow. PWM. (súkromný archív pedagóga)
LEJSEK, Vlastimil. 1982. Brazilské tance pro dva klavíry, Praha. Panton. (súkromný archív pedagóga)
LEJSEK, Vlastimil. 1976. Tanečky mistrů pro dva klavíry. Brno. Editio VIVO (súkromný archív pedagóga)
KRAJČÍ, Mirko. 1996. Sonáta pre štvorručný klavír. rukopis. (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
5 hours self-study
12 hours solving assignments and exercises / semester

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 Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn069/22	**Course title:** Piano Practice - Vocal Interpretation 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.

Prerequisities :

Course completion conditions:
70% - active participation of the student in the class
30% - practical exam (final performance)
Repertoire: 1 etude, 1 baroque piece, 1 recital piece
The range and difficulty of the repertoire according to the student's individual level of maturity.
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
- basic orientation in piano playing
- development of instrumental skills and acquaintance with the expressive means of pertracted musical styles
- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation

Brief outline of course (contents standard):
- etude study with a focus on the development of piano technique, identification of a technical problem and its practical solution
- study of compositions of the Baroque period
- performance of Classical, Romantic and 20th/21st century compositions (selection)
- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity, taking into account the specifics of his/her own specialisation

Recommended literatue:
Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší.
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.
Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Iľjič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.
Hudobná literatúra v archíve 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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 30

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	20.0	6.67	0.0	0.0	3.33	0.0	3.33

Instructor: Mgr. art. Alica Tučeková, ArtD.

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn070/22	**Course title:** Piano Practice - Vocal Interpretation 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.

Prerequisities :

Course completion conditions:
70% - active participation of the student in the class
30% - practical exam (final performance)
Repertoire: 1 etude, 1 baroque piece, 1 recital piece
The range and difficulty of the repertoire according to the student's individual level of maturity.
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
- developed orientation in the problems of piano playing
- development of piano technique of basic to intermediate difficulty
- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation

Brief outline of course (contents standard):
- link to competences acquired in the previous semester
- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution
- study of compositions of the Baroque period
- performance of recital pieces (selection from the Classical, Romantic and 20th/21st century periods)
- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity, taking into account the specifics of his/her own specialisation

Recommended literatue:
Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší.
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.
Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Iľjič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.
Hudobná literatúra v archíve 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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 29

A	ABS	B	C	D	E	FX	ODP	Uzn.
68.97	0.0	13.79	10.34	0.0	0.0	3.45	0.0	3.45

Instructor: Mgr. art. Alica Tučeková, ArtD.

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn077/22	**Course title:** Piano Practice - Choir Conducting 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.

Prerequisities :

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
1 Baroque composition
1 Classical composition
Prerequisites for the practical examination (final performance):
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 pertracted musical styles and will be able to put them into practice. Acquire the necessary skills to play piano pieces or accompaniments with regard 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 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 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
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:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment

Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
83.33	0.0	16.67	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn078/22	**Course title:** Piano Practice - Choir Conducting 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.

Prerequisities :

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
1 romanticism composition / cycle - selection of min. 4 miniatures
1 20th or 21st century composition
Prerequisites for practical exam (final performance):
1 piece of Romanticism or 2 miniatures - selection
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. The student will reinforce the penetration of music theory into practice in the study of minor scales in the knint circle, chords, and etudes. The student will understand the basic stylistic progressions of 20th or 21st century romanticism and 20th or 21st century compositions on keyboard instruments. He/she may focus specifically on the characteristic compositions of Romanticism -miniature. Through their study, he/she will be able to identify the basic work with the expressive means of the Romanticism style. He will become familiar with the expressive means of the pertracted musical styles, which he will be able to put 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 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 decompositions, D7

- playing compositions of the Romantic period and 20th or 21st century compositions - basic identification of the expressive means of Romanticism in juxtaposition with Classical, Baroque and modern compositions of the present day
- specific features of contemporary music in practice

Recommended literatue:
Diela romantizmu – výber:
CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, Cézar. ČAJKOVSKIJ, Peter Iľjič. GRIEG, Eduard 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:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 6

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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn079/22	**Course title:** Piano Practice - Choir Conducting 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.

Prerequisities :

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
1 Baroque suite (selection from Baroque suites - min. 2 contrasting movements)
1 Classical sonata (sonatina) - 1st and 2nd movements
Prerequisites for the practical examination (final performance):
1 movement of a Baroque suite (fast movement)
1st fast movement of a sonata (sonatina)
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 3rd semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of major scales in the quartet circle, chords, and decomposition. The student's technical maturity will be enhanced. He/she will understand the stylistic progressions of the Baroque suite and sonata form of Classical keyboard playing. He will become familiar with the expressive means of pertracted musical styles, which he will be able to put 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 compositional techniques of suites and sonatas by Baroque and Classical composers. His/her survey of the piano literature of the periods will be expanded. The student will be able to apply music theoretical knowledge to some extent independently in practice.

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 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 playing 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. 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:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment

Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
83.33	0.0	0.0	0.0	0.0	0.0	16.67	0.0	0.0

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn080/22	**Course title:** Piano Practice - Choir Conducting 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.

Prerequisities :

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
1 sonata / sonatina of classical music - 3rd movement
1 composition of Romanticism or cycle - selection of min. 3 miniatures
1 20th or 21st century composition
Prerequisites for the practical examination (final performance):
1 piece of Romanticism or 2 miniatures
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. The student's technical proficiency will be enhanced. He/she will understand the basic stylistic progressions of classical, romantic, and 20th or 21st century compositions in keyboard playing. The student will become familiar with the expressive means of pertracted musical styles, which he/she will be able to put into practice. Acquire the necessary skills to interpret piano compositions or accompaniments with regard 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 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 of minor scales of the quartet circle in octaves, playing of minor and major chord decompositions, D7

- playing compositions of the Romantic period and 20th or 21st century compositions - 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 classicism by interpretation of the 3rd movement of the sonata / sonatina

Recommended literatue:

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.
Diela romantizmu – výber:
CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, Cézar. ČAJKOVSKIJ, Peter Iľjič. GRIEG, Eduard 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:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

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. MgA. Jana Škvarková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn073/22	**Course title:** Piano Practice - Musical theater singing 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.

Prerequisities :

Course completion conditions:
70% - active participation of the student in the class
30% - practical exam (final performance)
Repertoire: 1 etude, 1 baroque piece, 1 recital piece
The range and difficulty of the repertoire according to the student's individual level of maturity.
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
- basic orientation in piano playing
- development of instrumental skills and acquaintance with the expressive means of pertracted musical styles
- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation

Brief outline of course (contents standard):
- etude study with a focus on the development of piano technique, identification of a technical problem and its practical solution
- study of compositions of the Baroque period
- performance of Classical, Romantic and 20th/21st century compositions (selection)
- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation

Recommended literatue:
Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší.
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.
Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Iľjič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.
Hudobná literatúra v archíve 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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 27

A	ABS	B	C	D	E	FX	ODP	Uzn.
85.19	0.0	11.11	0.0	0.0	0.0	3.7	0.0	0.0

Instructor: Mgr. art. Alica Tučeková, ArtD.

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn074/22	**Course title:** Piano Practice - Musical theater singing 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.

Prerequisities :

Course completion conditions:
70% - active participation of the student in the class
30% - practical exam (final performance)
Repertoire: 1 etude, 1 baroque piece, 1 recital piece
The range and difficulty of the repertoire according to the student's individual level of maturity.
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
- developed orientation in the problems of piano playing
- development of piano technique of basic to intermediate difficulty
- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation

Brief outline of course (contents standard):
- link to competences acquired in the previous semester
- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution
- study of compositions of the Baroque period
- performance of recital compositions (selection from the Classical, Romantic, 20th/21st century periods)
- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation

Recommended literatue:
Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší.
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.
Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Iľjič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.
Hudobná literatúra v archíve 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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 26

A	ABS	B	C	D	E	FX	ODP	Uzn.
88.46	0.0	11.54	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Alica Tučeková, ArtD.

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ I.Kn7/26	**Course title:** Piano arrangements of orchestral and operatic works 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent creative work (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read an orchestral score in the form of a piano reduction; simplify it into a fluent piano performance while preserving the musical character and structure of the original work; respect the stylistic nature of the works and understand their relationship to orchestral writing; and select the most important voices and harmonies in real time so as to maintain the character of the piece.

Brief outline of course (contents standard):
Study of piano reductions of cantatas, oratorios, symphonies, and operatic works from the Baroque and Classical periods.

Recommended literatue:
Ralph Abelein, Jyrki Tenni, Keyboard Accompaniment and Improvisation, Helbling Verlag GmbH, 2017.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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 Pažický, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ I.Kn8/26	**Course title:** Piano arrangements of orchestral and operatic works 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent creative work (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read an orchestral score in the form of a piano reduction; simplify it into a fluent piano performance while preserving the musical character and structure of the original work; respect the stylistic nature of the works and understand their relationship to orchestral writing; and select the most important voices and harmonies in real time so as to maintain the character of the piece.

Brief outline of course (contents standard):
Study of piano reductions of cantatas, oratorios, symphonies, and operatic works from the Baroque and Classical periods.

Recommended literatue:
Ralph Abelein, Jyrki Tenni, Keyboard Accompaniment and Improvisation, Helbling Verlag GmbH, 2017.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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 Pažický, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ I.Kn9/26	**Course title:** Piano arrangements of orchestral and operatic works 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:

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent creative work (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read an orchestral score in the form of a piano reduction; simplify it into a fluent piano performance while preserving the musical character and structure of the original work; respect the stylistic nature of the works and understand their relationship to orchestral writing; and select the most important voices and harmonies in real time so as to maintain the character of the piece.

Brief outline of course (contents standard):
Study of piano reductions of cantatas, oratorios, symphonies, and operatic works from the Romantic period and the 20th century.

Recommended literatue:
Ralph Abelein, Jyrki Tenni, Keyboard Accompaniment and Improvisation, Helbling Verlag GmbH, 2017.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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 Pažický, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ I.KN10/26	**Course title:** Piano arrangements of orchestral and operatic works 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:

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent creative work (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read an orchestral score in the form of a piano reduction; simplify it into a fluent piano performance while preserving the musical character and structure of the original work; respect the stylistic nature of the works and understand their relationship to orchestral writing; and select the most important voices and harmonies in real time so as to maintain the character of the piece.

Brief outline of course (contents standard):
Study of piano reductions of cantatas, oratorios, symphonies, and operatic works from the Romantic period and the 20th century.

Recommended literatue:
Ralph Abelein, Jyrki Tenni, Keyboard Accompaniment and Improvisation, Helbling Verlag GmbH, 2017.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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 Pažický, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn113/26	**Course title:** Piano practice 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% – active student participation in class; 30% – practical exam (final performance)
Exam repertoire: 1 etude, 1 Baroque piece, 1 recital piece
Scope and difficulty of the repertoire determined by the student's individual level of proficiency.
Playing from memory is not required.

Educational outcomes (performance standard):
- more advanced understanding of piano playing
- performance of works of intermediate difficulty
- enrichment of musical imagination tailored to individual proficiency and the specific requirements of the specialization

Brief outline of course (contents standard):
- building upon competencies acquired in the previous semester
- study of etudes of appropriate difficulty, identification of technical challenges, and their practical resolution
- study of works from the Baroque period
- study of performance pieces (selected from the Classical and Romantic periods, and the 20th/21st centuries)
- the scope and difficulty of the repertoire are commensurate with the student's level of pianistic proficiency, taking into account the specifics of their particular specialization

Recommended literatue:
Selected Études: CZERNY, Carl; CRAMER, Hans; CHOPIN, Fryderyk; MENDELSSOHN-BARTHOLDY, Felix; DUVERNOY, Jean Baptista; HUMMEL, Johann Nepomuk; MOSZKOWSKI, Moritz; LEMOINE, Henri; HELLER, Stephen; and others.
Selected Baroque Works: BACH, Johann Sebastian; HÄNDEL, Georg Friedrich; SCARLATTI, Domenico; TELEMANN, Georg Philipp; ALBERTI, Antonio; RAMEAU, Jean-Philippe; PACHELBEL, Johann; BUXTEHUDE, Dietrich; COUPERIN, François; and others.
Piano Works: SCARLATTI, Domenico; COUPERIN, François; HUMMEL, Johann Nepomuk; CHOPIN, Fryderyk; LISZT, Franz; TCHAIKOVSKY, Pyotr Ilyich; SCHUBERT, Franz; SCHUMANN, Robert; MENDELSSOHN-BARTHOLDY, Felix; BRAHMS, Johannes; DVOŘÁK, Antonín; DEBUSSY, Claude; SCRIABIN, Alexander Nikolayevich;

SHOSTAKOVICH, Dmitri Dmitriyevich; BARTÓK, Béla; PROKOFIEV, Sergei Sergeyevich; and others. Musical literature in the instructor's archive.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work): 13 hours of contact instruction, 5 hours of independent study, and 12 hours of individual creative activity.

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. Lucia Biľová, ArtD., Mgr. art. Alica Tučeková, ArtD.

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn114/26	**Course title:** Piano practice 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: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: 70% – active student participation in class; 30% – practical exam (final performance) Exam repertoire: 1 etude, 1 Baroque piece, 1 recital piece Scope and difficulty of the repertoire determined by the student's individual level of proficiency. Playing from memory is not required.	
Educational outcomes (performance standard): - advanced understanding of piano playing - performance at an intermediate to advanced level of difficulty - meaningful interpretation at a professional level - enrichment of musical imagination commensurate with individual maturity and the specific requirements of the specialization	
Brief outline of course (contents standard): building upon competencies acquired in previous semesters - study of piano literature with an emphasis on understanding and interpreting the content of the composition - study of etudes, identification of technical challenges, and their practical resolution - study of Baroque-era compositions - study of performance pieces (selected from the Classical and Romantic periods, and the 20th/21st centuries) - repertoire scope and difficulty commensurate with the student's level of pianistic proficiency, taking into account the specifics of their specialization	
Recommended literatue: Selected Études: CZERNY, Carl; CRAMER, Hans; CHOPIN, Fryderyk; MENDELSSOHN-BARTHOLDY, Felix; DUVERNOY, Jean Baptista; HUMMEL, Johann Nepomuk; MOSZKOWSKI, Moritz; LEMOINE, Henri; HELLER, Stephen; and others. Selected Baroque Works: BACH, Johann Sebastian; HÄNDEL, Georg Friedrich; SCARLATTI, Domenico; TELEMANN, Georg Philipp; ALBERTI, Antonio; RAMEAU, Jean-Philippe; PACHELBEL, Johann; BUXTEHUDE, Dietrich; COUPERIN, François; and others. Piano Works: SCARLATTI, Domenico; COUPERIN, François; HUMMEL, Johann Nepomuk; CHOPIN, Fryderyk; LISZT, Franz; TCHAIKOVSKY, Pyotr Ilyich; SCHUBERT,	

Franz; SCHUMANN, Robert; MENDELSSOHN-BARTHOLDY, Felix; BRAHMS, Johannes; DVOŘÁK, Antonín; DEBUSSY, Claude; SCRIABIN, Alexander Nikolayevich; SHOSTAKOVICH, Dmitri Dmitriyevich; BARTÓK, Béla; PROKOFIEV, Sergei Sergeyevich; and others. Musical literature in the instructor's archive.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work): 13 hours of contact instruction, 5 hours of independent study, and 12 hours of individual creative activity.

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. Lucia Biľová, ArtD., Mgr. art. Alica Tučeková, ArtD.

Last changed: 25.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn095/22	**Course title:** Piano practice for choir conducting students 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation of the student in the class
30% - practical exam (final performance)
Repertoire: 1 etude, 1 baroque piece, 1 recital piece
The range and difficulty of the repertoire according to the student's individual level of maturity.
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
- developed orientation in the problems of piano playing
- development of piano technique of basic to intermediate difficulty
- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation

Brief outline of course (contents standard):
- link to competences acquired in the previous semester
- study of etudes of appropriate difficulty, identification of a technical problem and its practical solution
- study of compositions of the Baroque period
- performance of recital compositions (selection from the Classical, Romantic, 20th/21st century periods)
- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation

Recommended literatue:
Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší.
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.
Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Iľjič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.
Hudobná literatúra v archíve 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
5 hours self-study
12 hours solving assignments and exercises / semester

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. MgA. Jana Škvarková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn096/22	**Course title:** Piano practice for choir conducting students 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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation of the student in the class
30% - practical exam (final performance)
Repertoire: 1 etude, 1 baroque piece, 1 recital piece
The range and difficulty of the repertoire according to the student's individual level of maturity.
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
- basic orientation in piano playing
- development of instrumental skills and acquaintance with the expressive means of pertracted musical styles
- development of musical imagination using one's own creative potential, in accordance with the specifics of the relevant specialisation

Brief outline of course (contents standard):
- etude study with a focus on the development of piano technique, identification of a technical problem and its practical solution
- study of compositions of the Baroque period
- performance of Classical, Romantic and 20th/21st century compositions (selection)
- the range and difficulty of the repertoire are appropriate to the student's level of pianistic maturity taking into account the specifics of his/her own specialisation

Recommended literatue:
Etudy - výber: CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN -BARTHOLDY, Felix. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. LEMOINE, Henri. HELLER, Stephen. a ďalší.
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.
Klavírne diela: SCARLATTI, Domenico. COUPERIN, Francois. HUMMEL, Ján Nepomuk. CHOPIN, Fryderyk. LISZT, Franz. ČAJKOVSKIJ, Piotr Iľjič. SCHUBERT, Franz. SCHUMANN, Robert. MENDELSSOHN-BARTHOLDY, Felix. BRAHMS, Johannes.

DVOŘÁK, Antonín. DEBUSSY, Claude. SKRIABIN, Alexander Nikolajevič. ŠOSTAKOVIČ, Dmitrij Dmitrijevič. BARTÓK, Béla. PROKOFIEV, Sergej Sergejevič. a ďalší.
Hudobná literatúra v archíve 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
5 hours self-study
12 hours solving assignments and exercises / semester

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. MgA. Jana Škvarková, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks1/26	**Course title:** Piano repertoire study 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Mgr. Anna Arendáriková, PhD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Xénia Egedová, ArtD., Mgr. art. Bohdan Koval, ArtD., Mgr. art. Ľubomír Richter, Helen Tsiareshchanka, Mgr. art. Marta Turčanová, ArtD., Mgr. art. Zuzana Výbošťoková, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks2/26	**Course title:** Piano repertoire study 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Mgr. Anna Arendáriková, PhD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Xénia Egedová, ArtD., Mgr. art. Bohdan Koval, ArtD., Mgr. art. Ľubomír Richter, Helen Tsiareshchanka, Mgr. art. Marta Turčanová, ArtD., Mgr. art. Zuzana Výbošťoková, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks3/26	**Course title:** Piano repertoire study 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Mgr. Anna Arendáriková, PhD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Xénia Egedová, ArtD., Mgr. art. Bohdan Koval, ArtD., Mgr. art. Ľubomír Richter, Helen Tsiareshchanka, Mgr. art. Marta Turčanová, ArtD., Mgr. art. Zuzana Výbošťoková, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks4/26	**Course title:** Piano repertoire study 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Mgr. Anna Arendáriková, PhD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Xénia Egedová, ArtD., Mgr. art. Bohdan Koval, ArtD., Mgr. art. Ľubomír Richter, Helen Tsiareshchanka, Mgr. art. Marta Turčanová, ArtD., Mgr. art. Zuzana Výbošťoková, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks5/26	**Course title:** Piano repertoire study 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Mgr. Anna Arendáriková, PhD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Xénia Egedová, ArtD., Mgr. art. Bohdan Koval, ArtD., Mgr. art. Ľubomír Richter, Helen Tsiareshchanka, Mgr. art. Marta Turčanová, ArtD., Mgr. art. Zuzana Výbošťoková, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks6/26	**Course title:** Piano repertoire study 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic period; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Mgr. Anna Arendáriková, PhD., Mgr. art. Lucia Biľová, ArtD., Mgr. art. Xénia Egedová, ArtD., Mgr. art. Bohdan Koval, ArtD., Mgr. art. Ľubomír Richter, Helen Tsiareshchanka, Mgr. art. Marta Turčanová, ArtD., Mgr. art. Zuzana Výbošťoková, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn5/26	**Course title:** Playing Without Preparation - Cimbalom, Guitar 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent homework (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read a musical score fluently without prior preparation, simplify it for fluent performance while preserving the musical character and structure of the piece, adhere to the stylistic form of the piece, and identify the most important line of the musical texture in real time in a way that preserves the character of the piece.

Brief outline of course (contents standard):
1. Reading the musical notation of selected works from the musical repertoire without preparation.
2. Familiarity with musical notation.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: The ability to play a piece in a different key without preparation.
5. Aural analysis: Linking the visual perception of musical notation with auditory imagery.

Recommended literatue:
Performance Repertoire: Simple pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary works)

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-class instruction
23 hours of self-study
24 hours of individual creative work

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. Martin Budinský, ArtD., Mgr. art. Jozef Vohár, ArtD., doc. Mgr. art. Adam Marec, ArtD.
Last changed: 05.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn6/26	**Course title:** Playing Without Preparation - Cimbalom, Guitar 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent homework (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read a musical score fluently without prior preparation, simplify it for fluent performance while preserving the musical character and structure of the piece, adhere to the stylistic form of the piece, and identify the most important line of the musical texture in real time in a way that preserves the character of the piece.

Brief outline of course (contents standard):
1. Reading the musical notation of selected works from the musical repertoire without preparation.
2. Familiarity with musical notation.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: The ability to play a piece in a different key without preparation.
5. Aural analysis: Linking the visual perception of musical notation with auditory imagery.

Recommended literatue:
Performance Repertoire: Simple pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary works)

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-class instruction
23 hours of self-study
24 hours of individual creative work

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. Martin Budinský, ArtD., Mgr. art. Jozef Vohár, ArtD., doc. Mgr. art. Adam Marec, ArtD.
Last changed: 05.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn142/26	**Course title:** Playing from Sheet Music - Cimbalom, Guitar 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: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- learning rhythmic exercises using the Zoltán Kodály method (30%)
- passing the exam (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the method of Zoltán Kodály
- be able to solve various rhythmic problems
- be able to interpret musical notation without preparation
- know the specifics of playing from the page in different stylistic periods
- be able to react promptly to unfamiliar notation
- able to solve technical and performance problems promptly
- able to orientate himself in the various keys
- able to navigate in different styles - able to apply the Kodály method in practice

Brief outline of course (contents standard):
1. gradual acquaintance and improvement with musical notation from simple to complex
2. rhythmic problem, accuracy of reading and interpretation of musical notation
3. perfection and precision of rhythm in interpretation using the Kodály method
4. the problem of reading notation in different keys
5. developing the student's prompt response to unfamiliar musical notation
6. interpretation of baroque chamber and orchestral parts for baroque dulcimer
7. actively guiding the student to a correct and prompt orientation in key, tempo, and style in which the unknown is given
composition written
8. recognition and application of the Kodály method

Recommended literatue:
KODÁLY, Zoltán. 1962. 333 Olvasógyakorlat, Editio Musica Budapest. Z 374.
TEGZES, György. 2001. Hétfokú Olvasógyakorlatok I- II. Nemzeti Zankönyvkiadó Budapest. ISBN 963 19 1972 2.
SZŐNYI. Erzsébet. 1956. A Zenei írás- olvasás. Editio Musica Budapest. Z.2064.

BACH, Johann Sebastian. Sonaten/Partiten, Violine solo (Flesch). Edition Peters- Leipzig 10820- 10837.
WEISHÁB, Radka. 2019. Interpretace rozdílných stylů na cimbál, dizertačná práca na Akadémie umenie v Banskej Bystrici, školiteľka dizertačnej práce: Viktória Herencsár, čiarový kód 36970100002344.
LASSUS, Orlande de. 1969. 24 kétszólamú Motetta, Zeneműkiadó Budapest. Z 1367.
BERTALOTTI, Angelo. 1967. 56 Solfeggio, Editio Musica Budapest, ISBN M080004944.
LANTMUSIK AUS DER RENAISSANCE I. DVfM32003 Fővárosi Szabó Ervin Könyvtár Zenei
Gyűjtemény, Zq17035/2.
TÖRTÉNET, BIBLIAI ÉS GUNYOROS MAGYAR ÉNEKEK DALLAMAI A XVI. SZÁZADBÓL. 1993. musica antiqua hungarica No 3. Budapest, Polifon Zeneműkiadó Bt.

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
5 hours self-study
12 hours individual creative activity

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: prof. Viktória Herencsár, ArtD., doc. Mgr. art. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn143/26	**Course title:** Playing from Sheet Music - Cimbalom, Guitar 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: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of 1 piece in numerical notation (30%)
- passing an exam (10%)
- passing a class recital (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the different notation in the world
- know the problems of reading and creating chord markings
- be able to react promptly to the key, tempo and style of the interpreted work
- be able to solve various rhythmic problems
- be able to interpret musical notation without preparation
- able to navigate through different styles
- able to interpret musical accompaniment
- able to create their own harmonic musical accompaniment
- able to orientate himself in the methodology of 20th century notation

Brief outline of course (contents standard):
1. rhythmic problem, accuracy of reading and interpretation of musical notation
2. acquaintance with the different methods of notation used in the world
3. the problem of reading and making chord markings
4. a quick orientation in harmony
5. interpretation of musical accompaniment of different styles and modes
6. methodology and features of 20th century notation
7. gradual familiarisation and development of notation from simple to complex
8. actively guiding the student to a correct and prompt understanding of the key, tempo, and style in which a given unfamiliar piece is written

Recommended literatue:
HERENCSÁR, Viktória. 2019. Svet cimbalu. Slovenská cimbalová asociácia. ISBN 978- 80- 89304- 20- 2.
ČINSKÁ YANGQIN ŠKOLA. 2002. China Conservatory of Music, Beijing.

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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
5 hours self-study
12 hours individual creative activity

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: prof. Viktória Herencsár, ArtD., doc. Mgr. art. Adam Marec, ArtD., Mgr. art. Jozef Vohár, ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn291/26	**Course title:** Playing in a jazz ensemble 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., 3., 5.

Degree of study: I.

Prerequisities :

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 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:
Etudy:
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
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VELDKAMP Erik: 60 Progressive Swing Duets Vol.5 © qPress Publishing 2018
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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:
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FERRARA John M.: Jazz Piano and Harmony - A Fundamental Guide © Jamey Aebersold Jazz® 2011
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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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn292/26	**Course title:** Playing in a jazz ensemble 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., 4., 6.

Degree of study: I.

Prerequisities :

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 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:
Etudy:
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
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Ansámble:
výber podľa aktuálneho nástrojového zloženia prihlásených študentov
Metodiky:
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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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn293/26	**Course title:** Playing in a jazz ensemble 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., 5.

Degree of study: I.

Prerequisities :

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 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:
Etudy:
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
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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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn294/26	**Course title:** Playing in a jazz ensemble 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., 6.

Degree of study: I.

Prerequisities :

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 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:
Etudy:
VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019
VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018
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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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn295/26	**Course title:** Playing in a jazz ensemble 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.

Prerequisities :

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 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:
Etudy:
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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
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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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn296/26	**Course title:** Playing in a jazz ensemble 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.

Prerequisities :

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:
Etudy:
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
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FISHMAN Greg: Jazz Saxophone Duets Vol. 3 © Greg Fishman 2010
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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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi90/26	**Course title:** Playing in the Opera/Musical Theater Studio Orchestra 1

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class 50%
Attendance at a public opera performance 40%
Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basics of playing in an opera orchestral ensemble
- Know conducting gestures and be able to play according to them
- Know the basic differences and methods of group playing of strings and winds
- Know how to navigate the harmony of voices, work with dynamics and agogics
- Know how to perceive rhythmic differences and their expressive significance
- Know how to interpret correctly in style and expression works of different periods
- Understand the rules of group orchestral playing
- Understand the conductor's interpretative intentions
- Able to prepare properly for public opera performance in terms of interpretation and psychology
- Able to prepare an orchestral part independently
- Capable of harmonic and rhythmic group feeling

Brief outline of course (contents standard):
Orchestral playing, fundamentals of orchestral phrasing, group feel, concept of intonation, harmonic and rhythmic feel, working with dynamics and agogics in the orchestra with emphasis on practice in playing in an opera orchestral ensemble. The conductor and the proper response to his gestures by orchestral players.

Recommended literatue:
The selection of musical literature for performance in the Opera Studio Orchestra will be guided by the Opera Studio's dramaturgy for that academic year.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester

39 hours contact teaching
11 hours self-study
10 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: VI/ I.Vi91/26	**Course title:** Playing in the Opera/Musical Theater Studio Orchestra 2

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class 50%
Attendance at a public opera performance 40%
Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basics of playing in an opera orchestral ensemble
- Know conducting gestures and be able to play according to them
- Know the basic differences and methods of group playing of strings and winds
- Know how to navigate the harmony of voices, work with dynamics and agogics
- Know how to perceive rhythmic differences and their expressive significance
- Know how to interpret correctly in style and expression works of different periods
- Understand the rules of group orchestral playing
- Understand the conductor's interpretative intentions
- Able to prepare properly for public opera performance in terms of interpretation and psychology
- Able to prepare an orchestral part independently
- Capable of harmonic and rhythmic group feeling

Brief outline of course (contents standard):
Orchestral playing, fundamentals of orchestral phrasing, group feel, concept of intonation, harmonic and rhythmic feel, working with dynamics and agogics in the orchestra with emphasis on practice in playing in an opera orchestral ensemble. The conductor and the proper response to his gestures by orchestral players.

Recommended literatue:
The selection of musical literature for performance in the Opera Studio Orchestra will be guided by the Opera Studio's dramaturgy for that academic year.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester

39 hours contact teaching
11 hours self-study
10 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: VI/ I.Vi92/26	**Course title:** Playing in the Opera/Musical Theater Studio Orchestra 3

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 1

Recommended semester of study: 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class 50%
Attendance at a public opera performance 40%
Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basics of playing in an opera orchestral ensemble
- Know conducting gestures and be able to play according to them
- Know the basic differences and methods of group playing of strings and winds
- Know how to navigate the harmony of voices, work with dynamics and agogics
- Know how to perceive rhythmic differences and their expressive significance
- Know how to interpret correctly in style and expression works of different periods
- Understand the rules of group orchestral playing
- Understand the conductor's interpretative intentions
- Able to prepare properly for public opera performance in terms of interpretation and psychology
- Able to prepare an orchestral part independently
- Capable of harmonic and rhythmic group feeling

Brief outline of course (contents standard):
Orchestral playing, fundamentals of orchestral phrasing, group feel, concept of intonation, harmonic and rhythmic feel, working with dynamics and agogics in the orchestra with emphasis on practice in playing in an opera orchestral ensemble. The conductor and the proper response to his gestures by orchestral players.

Recommended literatue:
The selection of musical literature for performance in the Opera Studio Orchestra will be guided by the Opera Studio's dramaturgy for that academic year.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester

39 hours contact teaching
11 hours self-study
10 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi93/26	**Course title:** Playing in the Opera/Musical Theater Studio Orchestra 4

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 1

Recommended semester of study: 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class 50%
Attendance at a public opera performance 40%
Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basics of playing in an opera orchestral ensemble
- Know conducting gestures and be able to play according to them
- Know the basic differences and methods of group playing of strings and winds
- Know how to navigate the harmony of voices, work with dynamics and agogics
- Know how to perceive rhythmic differences and their expressive significance
- Know how to interpret correctly in style and expression works of different periods
- Understand the rules of group orchestral playing
- Understand the conductor's interpretative intentions
- Able to prepare properly for public opera performance in terms of interpretation and psychology
- Able to prepare an orchestral part independently
- Capable of harmonic and rhythmic group feeling

Brief outline of course (contents standard):
Orchestral playing, fundamentals of orchestral phrasing, group feel, concept of intonation, harmonic and rhythmic feel, working with dynamics and agogics in the orchestra with emphasis on practice in playing in an opera orchestral ensemble. The conductor and the proper response to his gestures by orchestral players.

Recommended literatue:
The selection of musical literature for performance in the Opera Studio Orchestra will be guided by the Opera Studio's dramaturgy for that academic year.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester

39 hours contact teaching
11 hours self-study
10 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi94/26	**Course title:** Playing in the Opera/Musical Theater Studio Orchestra 5

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 1

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class 50%
Attendance at a public opera performance 40%
Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basics of playing in an opera orchestral ensemble
- Know conducting gestures and be able to play according to them
- Know the basic differences and methods of group playing of strings and winds
- Know how to navigate the harmony of voices, work with dynamics and agogics
- Know how to perceive rhythmic differences and their expressive significance
- Know how to interpret correctly in style and expression works of different periods
- Understand the rules of group orchestral playing
- Understand the conductor's interpretative intentions
- Able to prepare properly for public opera performance in terms of interpretation and psychology
- Able to prepare an orchestral part independently
- Capable of harmonic and rhythmic group feeling

Brief outline of course (contents standard):
Orchestral playing, fundamentals of orchestral phrasing, group feel, concept of intonation, harmonic and rhythmic feel, working with dynamics and agogics in the orchestra with emphasis on practice in playing in an opera orchestral ensemble. The conductor and the proper response to his gestures by orchestral players.

Recommended literatue:
The selection of musical literature for performance in the Opera Studio Orchestra will be guided by the Opera Studio's dramaturgy for that academic year.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester

39 hours contact teaching
11 hours self-study
10 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: VI/ I.Vi95/26	**Course title:** Playing in the Opera/Musical Theater Studio Orchestra 6

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 3 **Whole study period total:** 39
Method : present

Number of credits: 1

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class 50%
Attendance at a public opera performance 40%
Recorded artistic performances in IDM AU BB 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basics of playing in an opera orchestral ensemble
- Know conducting gestures and be able to play according to them
- Know the basic differences and methods of group playing of strings and winds
- Know how to navigate the harmony of voices, work with dynamics and agogics
- Know how to perceive rhythmic differences and their expressive significance
- Know how to interpret correctly in style and expression works of different periods
- Understand the rules of group orchestral playing
- Understand the conductor's interpretative intentions
- Able to prepare properly for public opera performance in terms of interpretation and psychology
- Able to prepare an orchestral part independently
- Capable of harmonic and rhythmic group feeling

Brief outline of course (contents standard):
Orchestral playing, fundamentals of orchestral phrasing, group feel, concept of intonation, harmonic and rhythmic feel, working with dynamics and agogics in the orchestra with emphasis on practice in playing in an opera orchestral ensemble. The conductor and the proper response to his gestures by orchestral players.

Recommended literatue:
The selection of musical literature for performance in the Opera Studio Orchestra will be guided by the Opera Studio's dramaturgy for that academic year.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester

39 hours contact teaching
11 hours self-study
10 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn73/24	**Course title:** Playing the English Horn 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: 3., 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active involvement	
Educational outcomes (performance standard): The aim of the course is to prepare the student for professional performance in symphony and opera orchestras and to prepare the most important solos for the English horn.	
Brief outline of course (contents standard): - active practice of all major and minor scales - to start using the so called auxiliary grips in etudes and recitations - perfecting the technique of playing - production and preparation of English horn machines - working on beautiful tone	
Recommended literatue: Etudy : W. FERLING: 144 Prelúdií a etud Jan Rychlík- Etudy pre anglický roh Václav Smetáček- Stupnicové etudy K. Luft 24 Etud Prednesové skladby:	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours contact teaching 5 hours self-study 12 hours individual creative activity	

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: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn74/24	**Course title:** Playing the English Horn 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: 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation, exam

Educational outcomes (performance standard):
The aim of the main teaching subject is to prepare the student during his/her studies for a professional career as a performer.

Brief outline of course (contents standard):
- cultivating a beautiful tone
- perfecting the technique of playing
- study and preparation of the most important solos of symphonic literature

Recommended literatue:
Etudy :
W. FERLING: 144 Prelúdií a etud Prednesové skladby:
J.S.Bach: Aria zo suity D- dur
Ph. GAUBERT: Intermede Champetre

Language of instruction:
Slovak

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours contact teaching
5 hours self-study
12 hours individual creative activity

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: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn75/24	**Course title:** Playing the English Horn 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation

Educational outcomes (performance standard):
The aim of the main teaching subject is to prepare the student for a professional career as a performer in a symphony orchestra.

Brief outline of course (contents standard):
- to try to get the listener into the habit of regular daily practice
- in addition to the usual exercises of scales and chords, to pay close attention to the practice of intervals in legato
- the manufacture of preparation and selection of machines for the English horn

Recommended literatue:
Etudy :
C. MILLE: 25 etud Prednesové skladby:
E. Bozza: Divertimento
E. Bozza: Lied

Language of instruction:
Slovak

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours contact teaching
5 hours self-study
12 hours individual creative activity

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: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn76/24	**Course title:** Playing the English Horn 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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation

Educational outcomes (performance standard):
The aim of the main teaching subject is to prepare the student, during his/her studies, for a professional career as a player of the English horn.

Brief outline of course (contents standard):
- continue to strive for a quality velvet tone
- in addition to the usual exercises of scales and chords, pay close attention to playing long tones, practicing intervals in legato, and devoting oneself to perfecting one's playing technique.

Recommended literatue:
Etudy:
C. MILLE: 25 etud
F.W.Ferling:18-štúdii
Prednesové skladby:
A.J.Brown: Remember
G. Browne: The Art pre anglický roh

Language of instruction:
Slovak

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours contact teaching
5 hours self-study
12 hours individual creative activity

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: Mgr. art. Igor Fábera, ArtD.
Last changed: 27.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn67/24	**Course title:** Playing the piccolo 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.

Prerequisities :

Course completion conditions:
- Active participation in class 40%
- Performance of Baroque and Classical recitals and 4 orchestral parts 30%
- Passing the rehearsal in front of the committee 30%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key repertoire of Baroque and Classical music and the principles of their interpretation
- be able to distinguish the specifics of Baroque and Classical music performance
- be able to work independently on the preparation and study of repertoire and its concert performance
- knows the basic orchestral solos necessary for orchestral auditions

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths
Etudes: of appropriate difficulty in the piccolo range
Recitatives. Ph. Telemann, Sonatas: J. S. Bach, Concertos. A. Mozart, A. Vivaldi piccolo concertos
Recognition and detailed study of orchestral literature for piccolo

Recommended literatue:
Odporúčaná literatúra:
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
MOYSE, Marcel: De La Sonorité. Paris: Alphonse Leduc. A.L.1866 (súkromný archív pedagóga)
MAZZANTI, Nicolo: The Mazzanti Method - Daily Excercices for Piccolo.Theodor Presser Company. 414-41-212
BÖHM, Theobald. Twenty four Caprices Etudes op. 26. 1908. Edited by Carl Fisher Inc. New York. (súkromný archív pedagóga)
BACH, Johann, Sebastian. Vier Sonaten BWV 1034-1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga)

TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2-13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)
VIVALDI, Antonio. Concerto per flautino e archi C maggiore RV 444. dostupné na https://imslp.org/wiki/Recorder_Concerto_in_C_major,_RV_443_(Vivaldi,_Antonio)

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
5 hours self-study
12 hours individual creative activity

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn68/24	**Course title:** Playing the piccolo 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.

Prerequisities :

Course completion conditions:
Active participation in class 40%
- 2 compositions from the Classical and Romantic periods 20%
- Orchestration of 4 orchestral parts for piccolo 20%
- Passing the rehearsal before the commission 20%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key repertoire of Baroque and Classical music and the principles of their interpretation
- be able to distinguish the specifics of Baroque and Classical music performance
- be able to work independently on the preparation and study of repertoire and its concert performance
- knows the basic orchestral solos necessary for orchestral auditions

Brief outline of course (contents standard):
ajor and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths
Etudes: of appropriate difficulty in the piccolo range
Nicola Mazzanti: Studies for piccolo
Recitations. Ph. Telemann, Sonatas: J. S. Bach, Concertos. A. Mozart, A. Vivaldi Piccolo Concertos
Recognition and detailed study of orchestral literature for piccolo

Recommended literatue:
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
MOYSE, Marcel: De La Sonorité. Paris: Alphonse Leduc. A.L.1866 (súkromný archív pedagóga)
MAZZANTI, Nicolo: The Mazzanti Method - Daily Excercices for Piccolo.Theodor Presser Company. 414-41-212
BÖHM, Theobald. Twenty four Caprices Etudes op. 26. 1908. Edited by Carl Fisher Inc. New York. (súkromný archív pedagóga)
BACH, Johann, Sebastian. Vier Sonaten BWV 1034-1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga)

TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2-13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)
VIVALDI, Antonio. Concerto per flautino e archi C maggiore RV 444. dostupné na https://imslp.org/wiki/Recorder_Concerto_in_C_major,_RV_443_(Vivaldi,_Antonio)

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 4

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

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn69/24	**Course title:** Playing the piccolo 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.

Prerequisities :

Course completion conditions:
ctive participation in class 40%
- 2 compositions from the Classical and Romantic periods 20%
- Orchestration of 4 orchestral parts for piccolo 20%
- Passing the rehearsal before the commission 20%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key recital and orchestral repertoire required for orchestral auditions
- be able to work independently in the preparation and study of repertoire and its concert performance
- know the basic orchestral solos required for orchestral auditions
- knows how to play the piccolo and its intonation specifics

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths
Etudes: of appropriate difficulty in the piccolo range
Nicola Mazzanti: Studies for piccolo
Recitations. Ph. Telemann, Sonatas: J. S. Bach, Concertos. A. Mozart, A. Vivaldi Piccolo Concertos
Recognition and detailed study of orchestral literature for piccolo

Recommended literatue:
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
MOYSE, Marcel: De La Sonorité. Paris: Alphonse Leduc. A.L.1866 (súkromný archív pedagóga)
MAZZANTI, Nicolo. The Mazzanti Method - Daily Excercices for Piccolo.Theodor Presser Company. 414-41-212
WIESE Henrik. The Piccolo and alto flute audition. Universal edition. UE38080 (súkromný archív pedagóga)
BÖHM, Theobald. Twenty four Caprices Etudes op. 26. 1908. Edited by Carl Fisher Inc. New York. (súkromný archív pedagóga)

BACH, Johann, Sebastian. Vier Sonaten BWV 1034-1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga)
TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2-13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)
VIVALDI, Antonio. Concerto per flautino e archi c minore La notte RV 349 Editon Schott (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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 1

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

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.DN70/24	**Course title:** Playing the piccolo 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.

Prerequisities :

Course completion conditions:
ctive participation in class 40%
- 2 compositions from the Classical and Romantic periods 20%
- Orchestration of 4 orchestral parts for piccolo 20%
- Passing the rehearsal before the commission 20%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key recital and orchestral repertoire required for orchestral auditions
- be able to work independently in the preparation and study of repertoire and its concert performance
- know the basic orchestral solos required for orchestral auditions
- knows how to play the piccolo and its intonation specifics

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths
Etudes: of appropriate difficulty in the piccolo range
Nicola Mazzanti: Studies for piccolo
Recitations. Ph. Telemann, Sonatas: J. S. Bach, Concertos. A. Mozart, A. Vivaldi Piccolo Concertos
Recognition and detailed study of orchestral literature for piccolo

Recommended literatue:
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
MOYSE, Marcel: De La Sonorité. Paris: Alphonse Leduc. A.L.1866 (súkromný archív pedagóga)
MAZZANTI, Nicolo. The Mazzanti Method - Daily Excercices for Piccolo.Theodor Presser Company. 414-41-212
WIESE Henrik. The Piccolo and alto flute audition. Universal edition. UE38080 (súkromný archív pedagóga)
BÖHM, Theobald. Twenty four Caprices Etudes op. 26. 1908. Edited by Carl Fisher Inc. New York. (súkromný archív pedagóga)

BACH, Johann, Sebastian. Vier Sonaten BWV 1034-1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga)
TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2-13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)
VIVALDI, Antonio. Concerto per flautino e archi c minore La notte RV 349 Editon Schott (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
5 hours self-study
12 hours individual creative activity

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I:Dn71/24	**Course title:** Playing the piccolo 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.

Prerequisities :

Course completion conditions:
- Active participation in class 40%
- 2 compositions from the Classical and Romantic periods 20%
- Orchestration of 4 orchestral parts for piccolo 20%
- Passing the rehearsal before the commission 20%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key recital and orchestral repertoire required for orchestral auditions
- be able to work independently in the preparation and study of repertoire and its concert performance
- know the basic orchestral solos required for orchestral auditions
- knows how to play the piccolo and its intonation specifics

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths
Etudes: of appropriate difficulty in the piccolo range
Nicola Mazzanti: Studies for piccolo
Recitations. Ph. Telemann, Sonatas: J. S. Bach, Concertos. A. Mozart, A. Vivaldi Piccolo Concertos
Recognition and detailed study of orchestral literature for piccolo

Recommended literatue:
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
MOYSE, Marcel: De La Sonorité. Paris: Alphonse Leduc. A.L.1866 (súkromný archív pedagóga)
MAZZANTI, Nicolo. The Mazzanti Method - Daily Excercices for Piccolo.Theodor Presser Company. 414-41-212
WIESE Henrik. The Piccolo and alto flute audition. Universal edition. UE38080 (súkromný archív pedagóga)
BÖHM, Theobald. Twenty four Caprices Etudes op. 26. 1908. Edited by Carl Fisher Inc. New York. (súkromný archív pedagóga)

BACH, Johann, Sebastian. Vier Sonaten BWV 1034-1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga)
TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2-13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)
VIVALDI, Antonio. Concerto per flautino e archi c minore La notte RV 349 Editon Schott (súkromný archív pedagóga)
VIVALDI, Antonio. Concerto per flautino e archi C maggiore RV 444. dostupné na https://imslp.org/wiki/Recorder_Concerto_in_C_major,_RV_443_(Vivaldi,_Antonio)

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
5 hours self-study
12 hours individual creative activity

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn72/24	**Course title:** Playing the piccolo 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.

Prerequisities :

Course completion conditions:
Active participation in class 40%
- 2 compositions from the Classical and Romantic periods 20%
- Orchestration of 4 orchestral parts for piccolo 20%
- Passing the rehearsal before the commission 20%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the key recital and orchestral repertoire required for orchestral auditions
- be able to work independently in the preparation and study of repertoire and its concert performance
- know the basic orchestral solos required for orchestral auditions
- knows how to play the piccolo and its intonation specifics

Brief outline of course (contents standard):
Major and minor scales throughout the range of the instrument, sequences, fifths and seventh chords and their reversals, thirds, octaves, fifths
Etudes: of appropriate difficulty in the piccolo range
Nicola Mazzanti: Studies for piccolo
Recitations. Ph. Telemann, Sonatas: J. S. Bach, Concertos. A. Mozart, A. Vivaldi Piccolo Concertos
Recognition and detailed study of orchestral literature for piccolo
Translated with DeepL.com (free version)

Recommended literatue:
Odporúčaná literatúra:
TAFFANEL, Paul et GAUBERT, Philippe. 17 Grandes Excercices Journaliers de Mécanisme. Paris: Alphonse Leduc. A.L. 17 204 (súkromný archív pedagóga)
MOYSE, Marcel: De La Sonorité. Paris: Alphonse Leduc. A.L.1866 (súkromný archív pedagóga)
MAZZANTI, Nicolo. The Mazzanti Method - Daily Excercices for Piccolo.Theodor Presser Company. 414-41-212
WIESE Henrik. The Piccolo and alto flute audition. Universal edition. UE38080 (súkromný archív pedagóga)

BÖHM, Theobald. Twenty four Caprices Etudes op. 26. 1908. Edited by Carl Fisher Inc. New York. (súkromný archív pedagóga)
BACH, Johann, Sebastian. Vier Sonaten BWV 1034-1035, 1030, 1032. Bärenreiter Kassel. BA 5198 (súkromný archív pedagóga)
TELEMANN, Georg Philipp. 12 Fantázií pre flautu sólo TWV 40:2-13. Bärenreiter Urtext. ISMN: 9790006428236. (súkromný archív pedagóga)
VIVALDI, Antonio. Concerto per flautino e archi c minore La notte RV 349 Editon Schott (súkromný archív pedagóga)
VIVALDI, Antonio. Concerto per flautino e archi C maggiore RV 444. dostupné na https://imslp.org/wiki/Recorder_Concerto_in_C_major,_RV_443_(Vivaldi,_Antonio)

Language of instruction:
Slovak

Notes:
Celková pracovná záťaž študenta je 30 hodín za semester (1 kredit / 30 hodín práce).
13 hodín kontaktná výučba
5 hodín samoštúdium
12 hodín individuálna tvorivá činnosť

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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn61/24	**Course title:** Playing the piccolo trumpet 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.

Prerequisities :

Course completion conditions:
- active participation in class(50%)
- ten etudes(10%)
- performing one concertante piece(10%)
- passing the examination for the commission(30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know what mistakes have been made as a result of unconscious reactions from the period before entering the studies
- be able to proactively approach the following techniques:
- know the full yogic breath
- know the correct way of creating tone
- know the correct way of articulation and its variations
- know the correct way of creating legato links and perfecting finger technique
- to understand the basics of changing instruments of different tunings
- be able to work systematically on improving musical ideas, phrase tectonics and phrase construction
- able to work independently
- understand how to improve the quality of self-reflection and its application in practice

Brief outline of course (contents standard):
1. Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, J.B. Wiener, B. Shew)
2. Major and minor scales with emphasis on balanced range and articulation
3. Etudes on instruments of higher tunings (R. Getchell, D. Hickman)
4. Concertante pieces from the required literature for Semester I.

Recommended literatue:
(súkromný archív pedagóga)
STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM

1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023,
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
Etudy:(súkromný archív pedagóga)
SMEDVIG, Egil – Studio Etudes for Piccolo Trumpet, qPress Publishing 2017
GETCHELL, Robert W. First Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2017
COLIN, Allan– Piccolo Trumpet in the 21st Century, qPress Publishing 2022
Metodiky:(súkromný archív pedagóga)
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
GEKKER, Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
Prednesy: (súkromný archív pedagóga)
PURCELL, Henry - Sonata per Tromba e Pianoforte EDITIO MUSICA BUDAPEST 1968, Z 5653
PURCELL, Henry - Two Songs for High Voice and Trumpet, qPress Publishing 2017
TORELLI, Giuseppe - Concerto No. 1 in D Major, qPress Publishing 2018
TORELLI, Giuseppe - Concerto No. 2 in D Major, qPress Publishing 2018
VALENTINO, Roberto - Sonata in Fa Majeur Editions M.R. BRAUN,
Gérard BILLAUDOT 1970 M.R. 1266. B
VIVIANI, Giovanni Buonaventura - 2 Sonaten fur Trompete und Basso continuo EDITIO MUSICA BUDAPEST 1987 Z.13262
VIVIANI, Giovanni Buonaventura - Sonata Seconda, qPress Publishing 2017
FRANCESCHINI, Petronio - Sonata in D for Two Trumpets and Piano, qPress Publishing 2017
JACHINI, Giuseppe - Sonata No. 2, qPress Publishing 2017
Orchestrálne party: (súkromný archív pedagóga)
BACH, Johann Sebastian – Complete Trumpet Repertoire Book 1, qPress Publishing 2023
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 1 – Operas, qPress Publishing 2022

Language of instruction:
Slovak

Notes:
Celková pracovná záťaž študenta je 30 hodín za semester (1 kredit / 30 hodín práce)
13 hodín kontaktná výučba
5 hodín samoštúdium
12 hodín individuálna tvorivá činnosť

Course assessment
Total number of assessed students: 1

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: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn62/24	**Course title:** Playing the piccolo trumpet 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.

Prerequisities :

Course completion conditions:
- active participation in class(50%)
- ten etudes (10%)
- study of concertante literature for ≥ 15 min(10%)
- passing the examination for the commission(30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation
- know the basics of a creative approach to understanding musical notation
- to understand yogic breathing
- understand the correct way of creating tone
- understand the correct way of articulation and its variations
- understand the correct way of legato ties and perfecting finger technique
- understand the problems of changing instruments of different tunings
- understand the problems of working on improving musical ideas, phrase tectonics and phrase construction
- understand the problems of independent and systematic preparation for
- understand how to improve the quality of self-reflection and its application in practice

Brief outline of course (contents standard):
1. Warm up according to the method every day from point zero with emphasis on correct breathing and an open air column (J. Stamp, J.B. Wiener, B. Shew)
2. Major and minor scales with emphasis on balanced range and articulation
3. Etudes on instruments of higher tunings (R. Getchell, D. Hickman)
4. Concertante composition by selecting from the required literature for Semester III.

Recommended literatue:
(súkromný archív pedagóga)
STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009

WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023,
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
Etudy:(súkromný archív pedagóga)
SMEDVIG, Egil – Studio Etudes for Piccolo Trumpet, qPress Publishing 2017
GETCHELL, Robert W. First Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2017
COLIN, Allan– Piccolo Trumpet in the 21st Century, qPress Publishing 2022
Metodiky:(súkromný archív pedagóga)
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
GEKKER, Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
Prednesy:(súkromný archív pedagóga)
PURCELL, Henry - Sonata per Tromba e Pianoforte EDITIO MUSICA BUDAPEST 1968, Z 5653
PURCELL, Henry - Two Songs for High Voice and Trumpet, qPress Publishing 2017
TORELLI, Giuseppe - Concerto No. 1 in D Major, qPress Publishing 2018
TORELLI, Giuseppe - Concerto No. 2 in D Major, qPress Publishing 2018
VALENTINO, Roberto - Sonata in Fa Majeur Editions M.R. BRAUN,
Gérard BILLAUDOT 1970 M.R. 1266. B
VIVIANI, Giovanni Buonaventura - 2 Sonaten fur Trompete und Basso continuo EDITIO MUSICA BUDAPEST 1987 Z.13262
VIVIANI, Giovanni Buonaventura - Sonata Seconda, qPress Publishing 2017
FRANCESCHINI, Petronio - Sonata in D for Two Trumpets and Piano, qPress Publishing 2017
JACHINI, Giuseppe - Sonata No. 2, qPress Publishing 2017
Orchestrálne party: (súkromný archív pedagóga)
BACH, Johann Sebastian – Complete Trumpet Repertoire Book 1, qPress Publishing 2023
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 1 – Operas, qPress Publishing 2022

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 1

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: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn63/24	**Course title:** Playing the piccolo trumpet 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.

Prerequisities :

Course completion conditions:
- active participation in class(50%)
- ten etudes(10%)
- study of concertante literature for ≥ 15 min(10%)
- passing the examination for the commission(30%)

Educational outcomes (performance standard):
pon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation
- understand the basics of a creative approach to understanding musical notation
- be able to use the yogic breathing technique when playing an instrument
- be able to use the correct method of tone production
- be able to use the correct method of articulation and its variations
- be able to use the correct way of legato ties and perfecting finger technique
- able to change instruments of different tunings
- able to work systematically on improving musical ideas, phrase tectonics and phrase construction
- able to work independently
- understand how to improve the quality of self-reflection and its application in practice

Brief outline of course (contents standard):
1. Rozohrávanie sa podľa metódy každý deň od bodu nula s dôrazom na správne dýchanie a otvorený vzduchový stĺpec
2. Stupnice dur a mol, akordické rozklady vo všetkých stupniciach - dve permutácie
3. Etudy na nástroje vyšších ladení (R. Getchell, D. Hickman, A. Colin)
4. Naštudovanie koncertantnej skladby výberom z predpísanej literatúry na III. semester

Recommended literatue:
(súkromný archív pedagóga)
STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM

1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023,
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
Etudy:(súkromný archív pedagóga)
SMEDVIG, Egil – Studio Etudes for Piccolo Trumpet, qPress Publishing 2017
GETCHELL, Robert W. First Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2017
COLIN, Allan– Piccolo Trumpet in the 21st Century, qPress Publishing 2022
Metodiky:(súkromný archív pedagóga)
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
GEKKER, Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
Prednesy:(súkromný archív pedagóga)
PURCELL, Henry - Sonata per Tromba e Pianoforte EDITIO MUSICA BUDAPEST 1968, Z 5653
PURCELL, Henry - Two Songs for High Voice and Trumpet, qPress Publishing 2017
TORELLI, Giuseppe - Concerto No. 1 in D Major, qPress Publishing 2018
TORELLI, Giuseppe - Concerto No. 2 in D Major, qPress Publishing 2018
VALENTINO, Roberto - Sonata in Fa Majeur Editions M.R. BRAUN,
Gérard BILLAUDOT 1970 M.R. 1266. B
VIVIANI, Giovanni Buonaventura - 2 Sonaten fur Trompete und Basso continuo EDITIO MUSICA BUDAPEST 1987 Z.13262
VIVIANI, Giovanni Buonaventura - Sonata Seconda, qPress Publishing 2017
FRANCESCHINI, Petronio - Sonata in D for Two Trumpets and Piano, qPress Publishing 2017
JACHINI, Giuseppe - Sonata No. 2, qPress Publishing 2017
Orchestrálne party: (súkromný archív pedagóga)
BACH, Johann Sebastian – Complete Trumpet Repertoire Book 1, qPress Publishing 2023
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 1 – Operas, qPress Publishing 2022
Orchestrálne party: (súkromný archív pedagóga)
BACH, Johann Sebastian – Complete Trumpet Repertoire Book 1, qPress Publishing 2023
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 1 – Operas, qPress Publishing 2022

Language of instruction:
Slovak

Notes:
Celková pracovná záťaž študenta je 30 hodín za semester (1 kredit / 30 hodín práce)
13 hodín kontaktná výučba
5 hodín samoštúdium
12 hodín individuálna tvorivá činnosť

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. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.
Last changed: 27.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn64/24	**Course title:** Playing the piccolo trumpet 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.

Prerequisities :

Course completion conditions:
- active participation in class(50%)
- ten etudes(10%)
- study of concertante literature for ≥ 15 min(10%)
- passing the examination for the commission(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation and create a performance model from it
- understand a creative approach to understanding musical notation and
- be able to create their own exercises based on a creative approach to musical notation
- be able to use the yogic breathing technique when playing an instrument
- be able to use the correct method of tone production
- be able to use the correct method of articulation and its variations
- be able to use the correct way of legato ties and perfecting finger technique
- be able to change instruments of different tunings
- be able to work systematically on improving musical ideas, phrase tectonics and phrase construction
- be able to work independently
- able to improve the quality of self-reflection and its application in practice

Brief outline of course (contents standard):
1.Warm up according to the method every day from point zero with emphasis on correct breathing and open air column (J. Stamp, J.B. Wiener, B. Shew)
2.Major and minor scales with emphasis on balanced range and articulation
3.Etudes on instruments of higher tunings (R. Getchell, D. Hickman)
4. Concertante composition by selecting from the prescribed literature for the 4th semester

Recommended literatue:
(súkromný archív pedagóga)
STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005

STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
Etudy:(súkromný archív pedagóga)
SMEDVIG, Egil – Studio Etudes for Piccolo Trumpet, qPress Publishing 2017
GETCHELL, Robert W. First Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2017
COLIN, Allan – Piccolo Trumpet in the 21st Century, qPress Publishing 2022
Metodiky:(súkromný archív pedagóga)
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
GEKKER, Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020
BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018
BROILES, Mel: 24 Baroque Studies for Piccolo Trumpet qPress Music Publishing 2020
Metodiky:(súkromný archív pedagóga)
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
GEKKER, Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
GOULD, Mark: Gould On Music Playing Studying Teaching and Preparing for the Future © qPress Music Publishing 2021
Prednesy:(súkromný archív pedagóga)
ALBINONI, Tomaso - Concerto en Re Mineur op.9 no.2 Gérard BILLAUDOT, MR-1300-B
SPERGER, Johann Mathias - Konzert Nr.1 in D Mark Tezak Verlag & Co. 1986 GbR MT1017
STOLZEL,Heinrich - Concerto en Re Majeur Gérard BILLAUDOT 1972 G. 1532 B
TESSARINI, Carlo - Sonata D Major - osobný archív pedagóga
MARTINI, Giovanni Battista - Toccata D Majeur - osobný archív pedagóga
VALENTINO,Roberto - Sonata in Fa Majeur Gérard BILLAUDOT M.R. 1266 B
VIVALDI, Antonio - Concerto en Fa Gérard BILLAUDOT 1972 G.3288 B
MANFREDINI, Francesco - Concerto D Major for Two Trumpets, qPress Publishing 2018
VIVALDI, Antonio - Concerto C Major for two Trumpets, qPress Publishing 2017
Orchestrálne party: (súkromný archív pedagóga)
BACH, Johann Sebastian – Complete Trumpet Repertoire Book 1, qPress Publishing 2023
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 1 – Operas, qPress Publishing 2022

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
5 hours self-study

12 hours individual creative activity

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. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.DN65/24	**Course title:** Playing the piccolo trumpet 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.

Prerequisities :

Course completion conditions:
- active participation in class(50%)
- performing ten concert etudes(10%)
- performance of concertante literature of ≥ 15 min(10%)
- conclusion of the dramaturgy of the graduating bachelor concert(10%)
- passing the examination for the committee(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- be able to analyze musical notation and create a performance model from it
- understand a creative approach to understanding musical notation and
- be able to create their own exercises based on a creative approach to musical notation
- know how to use the yogic breathing technique when playing an instrument
- be able to use the correct method of tone production
- know the correct way of articulation and its variations
- be able to use the correct way of legato ties and perfecting finger technique
- be able to change instruments of different tunings
- understand how to work on creating a musical idea so as to be able to interpret works on the basis of independent judgement
- be able to work independently
- be able to improve the quality of self-reflection and its application in practice
- be able to start a collaboration with an organ player
- able to work concentratedly on the preparation of the graduation performance in the sixth semester
- be able to control and master the playing from memory by visualising the context of the piece able to improve stamina and tonal quality

Brief outline of course (contents standard):
1.Warm up according to the method every day from point zero with emphasis on correct breathing and open air column (J. Stamp, J.B. Wiener, B. Shew)
2.Major and minor scales with emphasis on balanced range and articulation

3.Etudes on instruments of higher tunings (R. Getchell, D. Hickman, A. Colin)
4. Concertante composition by selecting from the prescribed literature for Semester V.

Recommended literatue:

(súkromný archív pedagóga)
STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996
QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
Etudy:(súkromný archív pedagóga)
SMEDVIG, Egil – Studio Etudes for Piccolo Trumpet, qPress Publishing 2017
GETCHELL, Robert W. First Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2017
COLIN, Allan – Piccolo Trumpet in the 21st Century, qPress Publishing 2022
Metodiky:(súkromný archív pedagóga)
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
GEKKER, Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020
BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018
BROILES, Mel: 24 Baroque Studies for Piccolo Trumpet qPress Music Publishing 2020
GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019
BARRANCO, Carmelo: Bach Dances for Trumpet Piccolo © qPress Music Publishing 2014
Metodiky:(súkromný archív pedagóga)
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
GEKKER, Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
Prednesy:(súkromný archív pedagóga)
ALBINONI, Tomaso - Concerto en Re Mineur op.9 no.2 Gérard BILLAUDOT, MR-1300-B
SPERGER, Johann Mathias - Konzert Nr.1 in D Mark Tezak Verlag & Co. 1986 GbR MT1017
STOLZEL, Heinrich - Concerto en Re Majeur Gérard BILLAUDOT 1972 G. 1532 B
TESSARINI, Carlo - Sonata D Major - osobný archív pedagóga
MARTINI, Giovanni Battista - Toccata D Majeur - osobný archív pedagóga
VALENTINO, Roberto - Sonata in Fa Majeur Gérard BILLAUDOT M.R. 1266 B
VIVALDI, Antonio - Concerto en Fa Gérard BILLAUDOT 1972 G.3288 B
MANFREDINI, Francesco - Concerto D Major for Two Trumpets, qPress Publishing 2018
VIVALDI, Antonio - Concerto C Major for two Trumpets, qPress Publishing 2017
VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972
PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973

VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot,Editeur 1970
TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990
ALDROVANDINI, Giuseppe Antonio Vincento: © VEB Deutscher Verlag für Musik Leipzig 1983
PURCELL, Henry: Sonata in D Major © VEB Deutscher Verlag für Musik Leipzig 1984
ANONYMUS 1: Sonata © VEB Deutscher Verlag für Musik Leipzig 1984
Orchestrálne party: (súkromný archív pedagóga)
BACH, Johann Sebastian – Complete Trumpet Repertoire Book 2, qPress Publishing 2023
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 2 – Oratorios, qPress Publishing 2022

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 1

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: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn66/24	**Course title:** Playing the piccolo trumpet 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.

Prerequisities :

Course completion conditions:
active participation in class(50%)
- ten etudes(10%)
- study of concertante literature for ≥ 15 min(10%)
- passing the examination for the commission(10%)
- successful graduation undergraduate concert(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to build on the learning outcomes of the previous semester
- able to proactively approach the following techniques:
- Able to work independently with music, notation and create performance models of pieces from different stylistic periods to the present
- be proficient in the interpretation of compositions on instruments of different tunings
- be able to form an idea of a piece of music
- master all the techniques of correct instrument playing at the level of a bachelor's degree graduate listed in the Recommended Reading section below
- be capable of self-reflection, through which he/she can progress beyond the Bachelor's degree

Brief outline of course (contents standard):
1.Warm up according to the method every day from point zero with emphasis on correct breathing and open air column (J. Stamp, J.B. Wiener, B. Shew)
2.Major and minor scales with emphasis on balanced range and articulation
3.Etudes on instruments of higher tunings (R. Getchell, D. Hickman, A. Colin)
4. Concertante composition by selecting from the prescribed literature for Semester VI.

Recommended literatue:
(súkromný archív pedagóga)
STAMP, James: Warm-Ups + Studies, 9th Edition © Editions BIM 1978 + 1981+1998+2005
STAMP, James: Upplemental Studies, 1st Edition © Editions BIM 2009
WIENER, Jean-Christophe: How To Play James Stamp's Warm-Ups © Editions BIM 1997+2004
BAI, Lin: Lip Flexibilities, © Bai Lin. Assigned to Balquhidder Music 1996

QUINQUE, Rolf: Atmung, Stütze, Ansatz Methode, © Editions BIM 1980
COLIN, Charles: Advanced Lip Flexibilities, © Charles Colin Publications 1980
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
Etudy:(súkromný archív pedagóga)
SMEDVIG, Egil – Studio Etudes for Piccolo Trumpet, qPress Publishing 2017
GETCHELL, Robert W. First Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2017
COLIN,Allan – Piccolo Trumpet in the 21st Century, qPress Publishing 2022
BROILES, Mel: 16 Studies for Piccolo Trumpet © qPress Music Publishing 2020
BROILES, Mel: 20 Studies for Piccolo Trumpet © qPress Music Publishing in partnership with the Mel Broiles Estate 2018
GETCHELL, Robert: Second Book of Practical Studies for Piccolo Trumpet © qPress Music Publishing 2019
Metodiky: (súkromný archív pedagóga)
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
HICKMAN, David – Piccolo Trumpet Big Book, qPress Publishing 2023
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
GEKKER,Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
Prednesy:(súkromný archív pedagóga)
ALBINONI,Tomaso - Concerto en Re Mineur op.9 no.2 Gérard BILLAUDOT, MR-1300-B
SPERGER, Johann Mathias - Konzert Nr.1 in D Mark Tezak Verlag & Co. 1986 GbR MT1017
STOLZEL, Heinrich - Concerto en Re Majeur Gérard BILLAUDOT 1972 G. 1532 B
TESSARINI, Carlo - Sonata D Major - osobný archív pedagóga
MARTINI,Giovanni Battista - Toccata D Majeur - osobný archív pedagóga
VALENTINO, Roberto - Sonata in Fa Majeur Gérard BILLAUDOT M.R. 1266 B
VIVALDI, Antonio - Concerto en Fa Gérard BILLAUDOT 1972 G.3288 B
MANFREDINI, Francesco: Concerto D Major for Two Trumpets, qPress Publishing 2018
VIVALDI, Antonio - Concerto C Major for two Trumpets, qPress Publishing 2017
VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972
PURCELL, Henry: Trumpet Voluntary © Gerard Billaudot 1973
VALENTINO, Roberto: Sonata en Fa Majeur © Editions M.R.Braun, Gérard Billaudot,Editeur 1970
TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990
ALDROVANDINI, Giuseppe Antonio Vincento: © VEB Deutscher Verlag für Musik Leipzig 1983
PURCELL, Henry: Sonata in D Major © VEB Deutscher Verlag für Musik Leipzig 1984
ANONYMUS 1: Sonata © VEB Deutscher Verlag für Musik Leipzig 1984
VIVIANI, Giovanni Buonaventura: Sonata Seconda © Editions M.R.Braun, Gérard Billaudot, Editeur 1970
Orchestrálne party: (súkromný archív pedagóga)
BACH, Johann Sebastian – Complete Trumpet Repertoire Book 2, qPress Publishing 2023
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 2 – Oratorios, qPress Publishing 2022

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
5 hours self-study
12 hours individual creative activity

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. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz53/22	**Course title:** Practice in a professional body 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in practice and fulfilling the requirements of the artistic ensemble

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the process of preparing the realization of an artistic performance in a professional ensemble
- Know the system of artistic work of individual components of the artistic ensemble/orchestra/ choir/soloists
- Be able to perform collectively

Brief outline of course (contents standard):
The content of the course depends on the dramaturgical plan of the ensemble in which the course is implemented.

Recommended literatue:
According to the current dramaturgy of the ensemble.

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Adam Sedlický, ArtD., Mgr. art. Daniel Simandl, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/I.Dz54/22	**Course title:** Practice in a professional body 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in practice and fulfilling the requirements of the artistic ensemble

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the process of preparing the realization of an artistic performance in a professional ensemble
- Know the system of artistic work of individual components of the artistic ensemble/orchestra/choir/soloists
- Be able to perform collectively

Brief outline of course (contents standard):
The content of the course depends on the dramaturgical plan of the ensemble in which the course is implemented.

Recommended literatue:
According to the current dramaturgy of the ensemble.

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Adam Sedlický, ArtD., Mgr. art. Daniel Simandl, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/I.Dz55/22	**Course title:** Practice in a professional body 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in practice and fulfilling the requirements of the artistic ensemble

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the process of preparing the realization of an artistic performance in a professional ensemble
- Know the system of artistic work of individual components of the artistic ensemble/orchestra/choir/soloists
- Be able to perform collectively

Brief outline of course (contents standard):
The content of the course depends on the dramaturgical plan of the ensemble in which the course is implemented.

Recommended literatue:
According to the current dramaturgy of the ensemble.

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Adam Sedlický, ArtD., Mgr. art. Daniel Simandl, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/I.Dz56/22	**Course title:** Practice in a professional body 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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in practice and fulfilling the requirements of the artistic ensemble

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the process of preparing the realization of an artistic performance in a professional ensemble
- Know the system of artistic work of individual components of the artistic ensemble/orchestra/choir/soloists
- Be able to perform collectively

Brief outline of course (contents standard):
The content of the course depends on the dramaturgical plan of the ensemble in which the course is implemented.

Recommended literatue:
According to the current dramaturgy of the ensemble.

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: Mgr. art. Adam Sedlický, ArtD., Mgr. art. Daniel Simandl, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz17/22	**Course title:** Practice in chamber choir, vocal group 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.

Prerequisities :

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).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
83.33	0.0	16.67	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz18/22	**Course title:** Practice in chamber choir, vocal group 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.

Prerequisities :

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).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 6

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: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz19/22	**Course title:** Practice in chamber choir, vocal group 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.

Prerequisities :

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).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 6

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: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz20/22	**Course title:** Practice in chamber choir, vocal group 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.

Prerequisities :

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).
13 hours of contact teaching
5 hours self-study
12 hours individual creative activity

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: Mgr. art. Adam Sedlický, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz21/22	**Course title:** Practice in chamber choir, vocal group 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.

Prerequisities :

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:
- be able to apply different ways of vocal expression depending on the style and period of the composition
- be able to intonate and harmonise sovereignly in a small singing ensemble
- be able to artistically work independently with a vocal group
- master and perform on stage specific compositions from the given dramaturgical plan of the ensemble

Brief outline of course (contents standard):
1. Mastering different ways of singing depending on the style and period of the song
2. Learning to intonate and tune independently in ensembles.
3. Artistic direction of rehearsals with the whole ensemble.
4. 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, also with accompaniment of instrumental ensembles. 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).
13 hours of contact teaching
5 hours self-study

12 hours individual creative activity

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
85.71	0.0	14.29	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz22/22	**Course title:** Practice in chamber choir, vocal group 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.

Prerequisities :

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:
- be able to apply different ways of vocal expression depending on the style and period of the composition
- be able to intonate and harmonise sovereignly in a small singing ensemble
- be able to artistically work independently with a vocal group
- master and perform on stage specific compositions from the given dramaturgical plan of the ensemble

Brief outline of course (contents standard):
1. Mastering different ways of singing depending on the style and period of the song
2. Learning to intonate and tune independently in ensembles.
3. Artistic direction of rehearsals with the whole ensemble.
4. 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, also with accompaniment of instrumental ensembles. 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).
13 hours of contact teaching
5 hours self-study

12 hours individual creative activity

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
83.33	0.0	0.0	16.67	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn173/22	**Course title:** Practices in playing the viola 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.

Prerequisities :

Course completion conditions:
- active participation in class, (40%)
- studying the required material:(25%)
- performance at a class concert,(25%)
- 1./ two etudes with different technical-musical issues / Brunni,Campagnolli,Dont,etc.)
- 2./two characteristically different movements from a Baroque sonata or one movement of a concerto /Telemann,Handel,etc...,, or two pieces of small forms (Glinka, Tchaikovsky, Shostakovich, etc.)
- recording of artistic performances in IDM AU BB. (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to interpret a musical text written in the alto clef with flair,
- be able to use the sound possibilities of the instrument and develop his/her technical and artistic skills in the interpretation of the viola repertoire,
- increase the adaptability of his/her movement apparatus, be able to adapt quickly to different instrumental modes / violin, viola, be able to adequately dose the amount of energy necessary for adequate sound production / coupr. versus violin /,
- able to work independently in the study of basic viola repertoire;
- Able to use his/her new skills in professional musical life,
- Able to use his/her newly acquired knowledge in a plausible interpretation of the interpreted work,

Brief outline of course (contents standard):
- Study of at least two etudes focusing on different technical and interpretative issues/Bruni, Campagnolli, Dont , /
- Study of Baroque literature in at least two contrasting movements of a cyclic work (Telemann, Handel, Valentini...) or two small-form compositions of different stylistic periods,
- Improvement of the player's musculoskeletal work, refinement of the perception of the proportions of the instrument, its resulting sound and the quality of intonation, in connection with the work to be performed,
- Analysis and comparison of works in different editions and interpretations by different performers.

Recommended literatue:

Technická problematika:
MOSCHER MAREK MARIA ,Frei und mit freude spielen – viola schule1-3,Munchen,ISBN š-927985-29-5
Etudy:
BRUNI,B.,A.,25 Studien fuer Viola ,Breitkopf&Haertel,Leipzig,E.B.412
CAMPAGNOLLI,A.,Fr., 41 Caprices fur Viola solo op.22, Edition Peters,Nr.2548 Etu
DONT,J.,Etudes fuer Viola op.37,VEB Friedrich Hofmeister Musikverlag Leipzig, 7228,Lizenz, Nr.484 25,D511,72
Koncerty,sonáty,malé formy:
VALENTINI,G.X.Sonata E dur pre violu a klavír,Krakow,Polskie Wydawnictvo Muzycne,Nr.4748
TELEMANN,G.PH., Koncert G dur pre violu a orchester, Krakow,Polskie Wydawnictvo Muzycne , 4574,
TELEMANN,G.,PF., Sonatte a moll pre violu a basso continuo,Edition Peters,Nr.4625
HAENDEL,G.,PH,Koncert pre violu a orchester h moll, Krakow,Polskie Wydawnictvo Muzycne , 6700
HAENDEL,F.,G.,Sonate fuer Viola und Cembalo concertante C dur,Edition Peters,Nr.4903
HAENDEL,F.,G., Sonáta pre violu a klavír No 6,Moskva, Štátne hudobné nakladateľstvo,19353
GLAZUNOV,A.,Elegy, , International Music Company,NY,No 555
BORISOVSKIJ,V., Transkripcie pre violu a klavír, Moskva, Muzgiz. 1946,No.18269,
VALENTA,I,Violenie I.,II., Hudobné centrum SK,13.08.2006
ŠOSTAKOVIČ,D. Impromtu for viola and Piano,Vydavateľstvo DSCH,2018,Archiv Šostakoviča
Metodická literatúra:
MOSCHER,MAREK, MARIA, Frei und mit freude spielen Voline und Viola,Munchen, LOGOMEDVerlag,
ISBN 3-927985-25-2
/Uvedené dielá sú súčasťou súkromného archívupedagóga/

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
5 hours self-study
12 hours individual creative activity

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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn174/22	**Course title:** Practices in playing the viola 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.	
Prerequisities :	
Course completion conditions: - active participation in class, (40%) - studying the required material:(25%) - performance at a class concert (25%) - 1./ Single voice scales , staggered chords - one major, one minor, - 2./ two etudes with different technical-musical issues / Brunni,Campagnolli etc.) - 3./ two movements from a Baroque sonata or concerto /Telemann, Handel,Valentini..,, or two pieces of small forms (Glinka, Tchaikovsky, Fergusson, etc.) - recording of artistic performances in IDM AU BB. (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to read and perform uncomplicated musical text written in the alto clef using newly acquired knowledge and skills, - be able to characterize the specifics of viola playing in the area of tone-formation through his/ her own playing experience; - expand the adaptability of his/her playing apparatus by the need to adjust to the mensuration of a larger instrument and the need to cope with a greater energy input when voicing the viola / coupr. versus the violin/, - able to work independently in the study of the basic viola repertoire; - Able to use his/her new skills in professional musical life, - able to transfer his/her experience with the new timbral palette to playing other musical instruments /viols, etc./	
Brief outline of course (contents standard): - Playing scales, staggered chords, learning about the mensuration and sonic possibilities of the instrument, - Study of at least two etudes by Bruni, Campagnolli, Donto , - Study of Baroque literature in at least two contrasting movements of a cyclic work (Telemann, Handel, Valentini...)or two compositions of small forms of different stylistic periods, - Targeted work with the optimization of the player's musculoskeletal system , with the connection between movement and the resulting sound,	

- Analysis and comparison of works in different editions and interpretations by different performers.

Recommended literatue:

Technická problematika:
FLESCH,C.Scale systems in publisched for viola,Fischer Carl,Inc,NY(02921)
MOSCHER MAREK MARIA ,Frei und mit freude spielen – viola schule1-3,Munchen,ISBN š-927985-29-5
Etudy:
BRUNI,B.,A.,25 Studien fuer Viola ,Breitkopf&Haertel,Leipzig,E.B.412
CAMPAGNOLLI,A.,Fr., 41 Caprices fur Viola solo op.22, Edition Peters,Nr.2548 Etu
DONT,J.,Etudes fuer Viola op.37,VEB Friedrich Hofmeister Musikverlag Leipzig, 7228,Lizenz, Nr.484 25,D511,72
Koncerty,sonáty,malé formy:
TELEMANN,G.PH., Koncert G dur pre violu a orchester, Krakow,Polskie Wydawnictvo Muzycne , 4574,
TELEMANN,G.,PF., Sonatte a moll pre violu a basso continuo,Edition Peters,Nr.4625
HAENDEL,G.,PH,Koncert pre violu a orchester h moll, Krakow,Polskie Wydawnictvo Muzycne , 6700
HAENDEL,F.,G.,Sonate fuer Viola und Cembalo concertante C dur,Edition Peters,Nr.4903
HAENDEL,F.,G., Sonáta pre violu a klavír No 6,Moskva, Štátne hudobné nakladateľstvo,19353
GLAZUNOV,A.,Elegy, , International Music Company,NY,No 555
BORISOVSKIJ,V., Transkripcie pre violu a klavír, Moskva, Muzgiz. 1946,No.18269,
VALENTA,I,Violenie I.,II., Hudobné centrum SK,13.08.2006
Metodická literatúra:
MOSCHER,MAREK, MARIA, Frei und mit freude spielen Voline und Viola,Munchen, LOGOMEDVerlag,
ISBN 3-927985-25-2
/ Uvedené diela sú súčasťou súkromného archívu 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
5 hours self-study
12 hours individual creative activity

Course assessment

Total number of assessed students: 1

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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn175/22	**Course title:** Practices in playing the violin 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 4 scales and 5 stages of different technical issues 10%
- 2 pieces from the Renaissance or Baroque period (20%)
- recording artistic outputs in the IDM AU BB (10%).
- rehearsal (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the problems of violin interpretation;
- be able to characterize the basic specifics of the interpretation of Renaissance and Baroque music;
- be able to work partially in the study of repertoire;
- Able to organise his/her own rehearsal preparation;
- Able to solve technical and expressive problems arising from the nature of the works interpreted.

Brief outline of course (contents standard):
- Major and minor scales through 3 octaves with chords and analysis of the playing of doublets.
- Etudes of appropriate technical difficulty
- Sonatas by masters of the Renaissance or Baroque period
- Relaxation of the playing apparatus.
- Interpretive analysis of audio- and video-recordings of repertoire studied.

Recommended literatue:
FLESCH Carl.1978 Scale system Carl Fischer Music Publisher ISBN-10 0825804132
SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330
ŠEVČÍK Otakar.2014 Škola smyčcové techniky Op. 2 Bärenreiter Praha ISBN9790260107243
MAZAS Jacques Féréol. 2013 Etudes Speciales Op. 36 Book 1 G. Schirmer INC. New York.
MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York.
KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann
WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel

HANDEL Georg Friederik. 1967 6 Sonát pro housle a klavír Opus

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
92.31	0.0	0.0	0.0	0.0	0.0	0.0	0.0	7.69

Instructor: Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, prof. Mgr. art. Jela Špitková, MgA. Ivan Ženatý

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn176/22	**Course title:** Practices in playing the violin 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 4 scales and 5 stages of different technical issues 10%
- 2 pieces from the Renaissance or Baroque period (20%)
- recording artistic outputs in the IDM AU BB (10%).
- rehearsal (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the problems of violin interpretation;
- be able to characterize the basic specifics of the interpretation of Renaissance and Baroque music;
- be able to work partially in the study of repertoire;
- Able to organise his/her own rehearsal preparation;
- Able to solve technical and expressive problems arising from the nature of the works interpreted.

Brief outline of course (contents standard):
- Major and minor scales in a range of 3 octaves with chords and analysis of the playing of doublets.
- Etudes of appropriate technical difficulty
- Sonatas by masters of the Renaissance or Baroque period
- Relaxation of the playing apparatus, working on the development of finger technique
- Interpretive analysis of audio- and video-recordings of the repertoire studied.

Recommended literatue:
FLESCH Carl.1978 Scale system Carl Fischer Music Publisher ISBN-10 0825804132
SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330
ŠEVČÍK Otakar.2014 Škola smyčcové techniky Op. 2 Bärenreiter Praha ISBN9790260107243
MAZAS Jacques Féréol. 2013 Etudes Speciales Op. 36 Book 1 G. Schirmer INC. New York.
MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York.
KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann
WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel

HANDEL Georg Friederik. 1967 6 Sonát pre housle a klavír Opus

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
92.31	0.0	0.0	0.0	0.0	0.0	0.0	0.0	7.69

Instructor: Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, prof. Mgr. art. Jela Špitková, MgA. Ivan Ženatý

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn177/22	**Course title:** Practices in playing the violin 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 4 scales and 5 stages of different technical issues 10%
- performance of 2 pieces from the Baroque period (10%)
- performance of the 1st movement of a concerto from the Classical period (10%)
- recording of artistic performances in IDM AU BB (10%).
- rehearsal (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the essential part of the terminology related to the problems of interpretation of violin works;
- be able to accurately characterize the specifics of Baroque music interpretation;
- be able to work partially in the study of repertoire;
- be able to organise his/her own rehearsal preparation;
- Able to solve technical and expressive problems arising from the nature of the works interpreted.

Brief outline of course (contents standard):
- Major and minor scales in a range of 3 octaves with chords and duple chords.
- Etudes of appropriate technical difficulty
- Sonatas by masters of the Renaissance or Baroque period
- Relaxation of the playing apparatus.
- Interpretive analysis of audio- and video-recordings of the repertoire studied.

Recommended literatue:
FLESCH Carl.1978 Scale system Carl Fischer Music Publisher ISBN-10 0825804132
SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330
ŠEVČÍK Otakar.2014 Škola smyčcové techniky Op. 2 Bärenreiter Praha ISBN9790260107243
MAZAS Jacques Féréol. 2013 Etudes Speciales Op. 36 Book 1 G. Schirmer INC. New York.
MAZAS Jacques Féréol. 2013 Etudes Brillantes Op. 36 Book 2 G. Schirmer INC. New York.
KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann
FIORILLO Federigo. Caprices for Violin, Op.3 Collection Litolff. No. 506

WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel
HANDEL Georg Friederik. 1967 6 Sonát pre housle a klavír Opus
MOZART Wolfgang Amadeus .2002 Concerto in D major for violin and Orchestra KV 211 Bärenreiter Verlag Kassel
MYSLIVEČEK Josef. 1977 Concerto for Violino and orchestra C major. Supraphon Praha
HAYDN Joseph. Concerto for Violino and orchestra C major. HOB.VII:a Urtext edition
HAYDN Joseph. Concerto for Violino and orchestra G major. HOB.VII:a4. IMSLP

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
5 hours self-study
12 hours individual creative activity

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: Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, prof. Mgr. art. Jela Špitková, MgA. Ivan Ženatý

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn178/22	**Course title:** Practices in playing the violin 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 4 scales and 5 stages of different technical issues 10%
- performance of 2 pieces from the Baroque period (10%)
- performing a complete concerto from the Classical period (10%)
- recording of artistic performances in IDM AU BB (10%).
- rehearsal (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the essential part of the terminology related to the problems of interpretation of violin works;
- be able to accurately characterize the specifics of Baroque and Classical music interpretation;
- be able to work partially in the study of repertoire;
- Able to organise his/her own rehearsal preparation;
- Able to solve technical and expressive problems arising from the nature of the works interpreted.

Brief outline of course (contents standard):
- Major and minor scales in a range of 3 octaves with chords and duple chords.
- Etudes of appropriate technical difficulty
- Sonatas by masters of the Baroque period and concertos from the Classical period
- Development of left and right hand techniques.
- Interpretive analysis of audio- and video-recordings of repertoire studied.

Recommended literatue:
FLESCH Carl.1978 Scale system Carl Fischer Music Publisher ISBN-10 0825804132
SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330
ŠEVČÍK Otakar.2014 Škola smyčcové techniky Op. 2 Bärenreiter Praha ISBN9790260107243
KREUTZER Rodolphe. 2007 42 Etudes or Caprices Op. 35ed. Fr. Hermann
FIORILLO Federigo. Caprices for Violin, Op.3 Collection Litolff. No. 506
WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.
TELEMANN Georg Philipp. 12 Fantasien TWV 40:14- 40:25 Bärenreiter Kassel

HANDEL Georg Friederik. 1967 6 Sonát pre housle a klavír Opus
MOZART Wolfgang Amadeus .2002 Concerto in D major for violin and Orchestra KV 211 Bärenreiter Verlag Kassel
MYSLIVEČEK Josef. 1977 Concerto for Violino and orchestra C major. Supraphon Praha
HAYDN Joseph. Concerto for Violino and orchestra C major. HOB.VII:a Urtext edition
HAYDN Joseph. Concerto for Violino and orchestra G major. HOB.VII:a4. IMSLP

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
5 hours self-study
12 hours individual creative activity

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: Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, prof. Mgr. art. Jela Špitková, MgA. Ivan Ženatý

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn179/22	**Course title:** Practices in playing the violin 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 2 scales and 3 stages of different technical issues 10%
- performance of 1 piece from the Classical period and 2 movements of a sonata from the Romantic period (20%)
- recording of artistic outputs in IDM AU BB (10%).
- rehearsal (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology related to the problems of interpretation of violin works;
- be able to accurately characterize the basic specifics of the interpretation of music from the Classical and Romantic periods;
- be able to work in the study of repertoire;
- Able to organise own preparation for rehearsal;
- Able to solve technical and expressive problems arising from the nature of the works interpreted.

Brief outline of course (contents standard):
- Etudes of appropriate technical difficulty of your choice
- Sonatas by masters of the Romantic period and concertos from the Classical period
- Development of left and right hand techniques.
- Interpretive analysis of the repertoire studied.

Recommended literatue:
SCHRADIECK Henry. 1986 The School of Violin Technics G. Schirmer INC. New York.ISBN10-0793554330
RODE Pierre. 24 Caprices for Solo Violin Op. 22 vyd. Peters
DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979-0-2018-1175-8
BACH, Johann Sebastian. Sonatas and Partitas BWV 1001-1006 for Violin solo. Edited by Klaus Rönnau. München: Henle Verlag. HN 356. ISMN 979-0-2018-1175-8
WESTHOFF Johann Paul. 1975. Six suites for violin solo. Edited by Péter P. Várnai. Winterthur: Amadeus Verlag.

HANDEL Georg Friederik. 1967 6 Sonát pre housle a klavír Opus
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3
BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7.
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3
SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979-0-2018-0428-6
MOZART Wolfgang Amadeus .2003 Concerto in D major for violin and Orchestra KV 211 Bärenreiter Verlag Kassel
MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8
MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7

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
5 hours self-study
12 hours individual creative activity

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: Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, prof. Mgr. art. Jela Špitková, MgA. Ivan Ženatý

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn180/22	**Course title:** Practices in playing the violin 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 4 stages of different technical issues 10%
- performance of 1 sonata from the Romantic period and any composition by a 20th century composer (20%)
- recording of artistic outputs in the IDM AU BB (10%).
- Examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know perfectly the professional terminology related to the problems of interpretation of violin works;
- be able to accurately characterize the basic specifics of the interpretation of music from the Classical and Romantic periods and insight into the works of 20th century composers
- be able to work independently in the study of repertoire;
- Able to solve technical and expressive problems arising from the nature of the works being performed.

Brief outline of course (contents standard):
- Etudes of appropriate technical difficulty of your choice
- Sonatas by masters of the Romantic period and any composition from the first half of the 20th century
- Perfecting left and right hand techniques.
- Interpretive and formal analysis of the repertoire studied.

Recommended literatue:
RODE Pierre. 24 Caprices for Solo Violin Op. 22 vyd. Peters
DONT, Jakob. Études et Caprices for Violin solo op. 35. Edited by Dominik Rahmer. München: Henle Verlag. HN 1175. ISMN 979-0-2018-1175-8
BACH, Johann Sebastian. Sonatas and Partitas BWV 1001-1006 for Violin solo. Edited by Klaus Rönnau. München: Henle Verlag. HN 356. ISMN 979-0-2018-1175-8
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3

BEETHOVEN, Ludwig van. Violin Sonatas, Volume II. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7.
BEETHOVEN, Ludwig van. Violin Sonatas, Volume I. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 8. ISMN 979-0-2018-0007-3
SCHUMANN, Robert. Violin Sonata No. 1 a minor, op. 105. Edited by Wiltrud Haug-Freienstein. München: Henle Verlag. HN 428. ISMN 979-0-2018-0428-6
GRIEG, Edvard. 2011. Sonate Nr.1 F major Op. 8. Edited by Finn Benestad. Leipzig: Edition Peters.
GRIEG, Edvard. 2011. Sonate Nr.2 G major Op. 13. Edited by Finn Benestad. Leipzig: Edition Peters.
GRIEG, Edvard. 2012. Sonate Nr.3 c minor Op. 45. Edited by Finn Benestad. Leipzig: Edition Peters.
MOZART Wolfgang Amadeus .2003 Concerto in D major for violin and Orchestra KV 211 Bärenreiter Verlag Kassel
MOZART, Wolfgang Amadeus. 2005. Concerto for Violin and Orchestra no. 1 in B-flat major K. 207. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45776-2
MOZART, Wolfgang Amadeus. 2003. Concerto for Violin and Orchestra no. 3 in G major K. 216. Urtext edition. Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45790-8
MOZART, Wolfgang Amadeus. 2002. Concerto for Violin and Orchestra no. 4 in D major K. 218. Urtext edition. Kassel: Bärenreiter Verlag. ISMN 979-0-006-45797-7
MARTINŮ, Bohuslav. 1950. Five Madrigal Stanzas for Violin and Piano. New York: Associated Music Publishers, Inc.
BRUCH, Max. Violin Concerto g minor op. 26. Urtext edition. Edited by Michael Kube. München: Henle Verlag. HN 708. ISMN 979-0-2018-0708-9

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
5 hours self-study
12 hours individual creative activity

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: Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, prof. Mgr. art. Jela Špitková, MgA. Ivan Ženatý

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi/Ms05/24	**Course title:** Practicum of opera / musical theatre 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., 3., 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Performing a stage opera, music-drama work (10%) - Completion of a public performance (30%) - Written work according to the realization of the actual specific operatic work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the principles of theatre cooperation - know the structure, technique and operation of a theatre institution - acquire the variety, forms and procedures in the realization of a stage work	
Brief outline of course (contents standard): 1. Structures of the theatre 2. Creation of a specific stage object for the current production of KVI OŠ	
Recommended literatue: HOŘÍNEK, Zdeněk, 2008, Drama, divadlo , divák, Vydavateľ: Janáčkova akademie dramatických umění, Brno, ISBN: 978-80-86928-46-3 VÍTEK, Svetozár 1981, Struktura, funkce a řízení divadelního provozu, Vydavateľ: Divadelní ústav Praha, 1. vyd,	
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: 44

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. Igor Šimeg

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi/Ms06/24	**Course title:** Practicum of opera / musical theatre 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., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
- Staging of 1 stage opera, music-drama (10%)
- Completion of a public performance (30%)
- Written work according to the realization of the actual specific opera work

Note: The final grade is contingent upon active stage performance in the premiere, with active participation in both the preparatory rehearsal process of the KVI work and the ensemble rehearsals of the production required.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminus technicus of theatre practice
- acquire theatre stereotypes in opera theatre
- be able to implement the principles of basic training of choral scenes
- know stage ethics
- be able to apply improvisation
- be able to realise an artistic performance

Brief outline of course (contents standard):
1. Synchronization of spatial choral orientation
2. Stereotypes of stage practice

Recommended literatue:
ORGOŇOVÁ Oľga, BOHUNICKÁ Alena, ZAMIŠKOVÁ Barbora Krajč, Slovník divadelných profesionalizmov, ISBN 978-80-8195-059-9, vydal: VŠMU, 2019
VODIČKOVÁ Petra, MgA., učo 10438: Organizační struktury a jejich vliv na výkonnost divadel, 2014, Archiv IS JAMU, https://is.jamu.cz/th/bux78/undefined
MOUSSINAC, Léon, 1890-1964, 1965. Divadlo od počiatku po naše. [preložil a komentár napísal Ján Boor], Vydavateľ: Bratislava: Slovenské vydavateľstvo krásnej literatúry

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: 44

A	ABS	B	C	D	E	FX	ODP	Uzn.
90.91	0.0	0.0	0.0	9.09	0.0	0.0	0.0	0.0

Instructor: Mgr. Igor Šimeg

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi/Ms07/24	**Course title:** Practicum of opera / musical theatre 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., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- Staging of 1 stage opera, music-drama (10%)
- Completion of a public performance (30%)
- Written work according to the realization of the actual specific opera work

Note: The final grade is contingent upon active stage performance in the premiere, with active participation in the pre-rehearsal process, mastery of parts and rehearsals required.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to apply stereotype changes to dynamic production
- know the interdisciplinary possibilities of realization of contemporary classical theatre in comparison with a specific realized work of the OŠ
- be able to realise an artistic output

Brief outline of course (contents standard):
1. Theatrical technique of classical theatre vs contemporary technical possibilities of application practice
2. Breaking down stereotypes in the realization of operatic works

Recommended literatue:
GOFFMAN Erving, The Presentation of Self in Everyday Life, 1990, ISBN 0140135715
PRAVDOVÁ Hana doc. PhDr., Phenomenon of amusement and role of stereotypes in production and reception of media culture = Phenomenon of amusement and role of stereotypes in production and acceptance of media culture , In: Communication Today. - ISSN 1338-130X. - Roč. 2, no. 1 (2011), pp. 7-24
VAJDA, Igor, HUŠEK Ľubomír, 1988. Slovak opera: operatic works of contemporary Slovak composers and their predecessors. Bratislava: Opus, 1st ed.

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: 14

A	ABS	B	C	D	E	FX	ODP	Uzn.
92.86	0.0	0.0	0.0	0.0	0.0	0.0	7.14	0.0

Instructor: Mgr. Igor Šimeg

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi/Ms08/24	**Course title:** Practicum of opera / musical theatre 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., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
- Staging of 1 stage opera, music-drama (10%)
- Completion of a public performance (30%)
- Written work according to the realization of the actual specific opera work

Note: The final grade is contingent upon active stage performance in the premiere, with active participation in the preparatory rehearsal process required, mastery of both parts and rehearsals at the appropriate level

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will have knowledge and experience in:
- the importance and influence of theatre technique on artistic creation
- the stages of creating a work of art in the collaboration of theatrical components
- interdisciplinary possibilities of realization of contemporary theatre creation
- artistic output

Brief outline of course (contents standard):
1. Multiplikácia rolí interpreta v javiskovom diele
2. Tvorba konkrétneho scénografického prvku v aktuálnom diele realizovanom OŠ KVI

Recommended literatue:
MOJŽIŠOVÁ Michaela, 2011. Od Fausta k Orfeovi: Opera na Slovensku 1989 -2009 vo svetle inscenačných poetík. [fotografie Katarína Marenčinová ..., , Vydavateľ: Bratislava:, Divadelný ústav, 1. vyd., ISBN 978-80-89369-34-8
EJZENŠTEJN, Sergej, Michajl, 1999. Umenie mizanscény. Vydavateľ: Bratislava : Divadelný ústav, ISBN 80-88987-02-4

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: 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. Igor Šimeg

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi/Ms09/24	**Course title:** Practicum of opera / musical theatre 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.	
Prerequisities :	
Course completion conditions: Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work based on the performance of a specific current opera work - Recording an artistic performance in IDM AU BB (10%) Note: The final grade is contingent upon an active stage performance in the premiere, with active participation in the pre-rehearsal process and mastery of the parts and ensemble rehearsals of the production required	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be prepared to acquire licensure in theatre practice - know the basics of self-management - be able to create basic promotional materials - know the interdisciplinary possibilities of realization of contemporary theatre production - know the creation, meaning and realization of the mask in a stage work - be able to realise an artistic performance	
Brief outline of course (contents standard): 1. Promotion of the artwork 2. Production, producer, operation, realization of the stage work	
Recommended literatue: DVOŘÁK Jan, Kreativní management pro divadlo, 2004, Vydavatel: Pražská scéna, EAN9788086102535 Kapitoly k tématu realizace divadla, ISBN 808610253X Maska, kostým a lidové divadlo, ISBN 8086149315, vydavateľ: Česká orientalistická společnost, 2002	
Language of instruction: Slovek	
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: 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: Mgr. Igor Šimeg

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi/Ms10/24	**Course title:** Practicum of opera / musical theatre 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.	
Prerequisities :	
Course completion conditions: Active participation in class (60%) - Staging a stage opera, music-drama (10%) - Completion of a public performance (30%) - Written work according to the realization of the actual specific operatic work Note: Final grade is contingent upon active stage performance of the premiere with active participation in all rehearsals required, including ensemble performances	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to implement the processes of production of an opera, concert, stage artistic performance - acquire theatrical standards of performance - be able to carry out costume design and creation according to the nature of the theatrical role - be able to realise an artistic performance	
Brief outline of course (contents standard): 1. Creating a costume set 2. Artistic licensing of theatre practice	
Recommended literatue: BRÁDKOVÁ Ivana, ZBOŘILOVÁ Jana, KOUBSKÁ Vlasta, Divadelní kostým / Theatre Costume, 2014, ISBN 9788073312954 MIČUDOVÁ Tatiana, JUDr., Novela – Zákon č. 185/2015 Z. z.Autorský zákon, Národná rada Slovenskej republiky, https://www.zakonypreludi.sk/zz/2015-185, 2022	
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: 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: Mgr. Igor Šimeg

Last changed: 27.07.2026

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.

Prerequisities :

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_regener a_n_cvi_enia.pdf

HOGARTH, Burne. 2003. Dynamic Anatomy. New York: Watson-Guptill 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: 67

ABS	NEABS
88.06	11.94

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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_regener a_n_cvi_enia.pdf

HOGARTH, Burne. 2003. Dynamic Anatomy. New York: Watson-Guptill 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: 63

ABS	NEABS
88.89	11.11

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn309/22	**Course title:** Production and Modification of Gadgets 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.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- independent work(10%)
- continuous assessment(10%)
- passing the exam(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the technological process of production and modification of oboe machines from the basics
- be able to judge the choice of wood for production
- know how to plane
- know how to trim on the chamfer
- know how to string
- know how to open and scrape

Brief outline of course (contents standard):
Technological procedure of production and modification of oboe machines from the ground up
1. Material and tools needed for production.
2. Assessment and selection of wood - Arudno Donax.

Recommended literatue:
Hoboj:
HOŠEK, Miroslav: Tajemství hobojového strojku
HAYNES, Brucé, BURGESS, Geofrey: Oboe
HENTSCHEL, Karl: Das Oboenrohr, Moeck
UNTCH, Michael: Oboen rohrbau.
JOPPIN, G. – PUCHNER, J.: Spezial - Holzblasinstrumententebau GmbH
HRABINSKÝ, M.: Teória a prax výroby strojčekov pre hoboj a anglický roh, AU Banská Bystrica, 2008
HAYNES, Brucé: Baroôue Oboe Reed Making, IDRS Colorado 1995
NOVÁK, Rudolf: Dejiny a literatúra hoboja, VŠMU Bratislava 1989
Fagot:
JAKUBEC,J: Fagotová hlasivka, její dúležitost, zhotovení a funkce. JAMU, Brno 1970

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
5 hours self-study
12 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 8

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

Instructor: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn310/22	**Course title:** Production and Modification of Gadgets 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.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- independent work(10%)
- continuous assessment(10%)
- passing the exam(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the technological process of production and modification of oboe machines from the basics to the final realization
- be able to judge the choice of wood for production
- know how to plane
- know how to trim on the chamfer
- know how to string
- know how to open and scrape
- know types of scraping
- be able to set up machines
- be able to identify faults, their causes and how to rectify them

Brief outline of course (contents standard):
Technological process of production and modification of oboe machines from the basics to the final realization and their individual modification.
1.Material and tools needed for production.
2.Assessment and selection of wood - Arudno Donax.
3.Practical production - planing the wood, beveling, stringing, opening and scraping.
4. Types of scraping.
5. Final adjustments and warm-up.
6. Defects, their causes and troubleshooting.

Recommended literatue:
Hoboj:
HOŠEK, Miroslav: Tajemství hobojového strojku
HAYNES, Brucé, BURGESS, Geofrey: Oboe

HENTSCHEL, Karl: Das Oboenrohr, Moeck
UNTCH, Michael: Oboen rohrbau.
JOPPIN, G. – PUCHNER, J.: Spezial - Holzblasinstrumententebau GmbH
HRABINSKÝ, M.: Teória a prax výroby strojčekov pre hoboj a anglický roh, AU Banská Bystrica, 2008
HAYNES, Brucé: Baroôue Oboe Reed Making, IDRS Colorado 1995
NOVÁK, Rudolf: Dejiny a literatúra hoboja, VŠMU Bratislava 1989
Fagot:
JAKUBEC,J: Fagotová hlasivka, její důležitost, zhotovení a funkce. JAMU, Brno 1970

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
5 hours self-study
12 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 8

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Igor Fábera, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko59/22	**Course title:** Propedeutics of jazz composition procedures and improvisation 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.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Completion of tasks assigned by the teacher 40%
- Final test - practical exercise in improvisation 10%
- Record artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to improvise fluently on a given theme or chordal background in any musical style;
- know the basic rules used in the most well-known musical styles
- can promptly apply knowledge of improvisation in arranging, harmonizing songs, creating cl. accompaniment composing,
- can improvise in a musical ensemble in any style;
knows various methods of teaching improvisation and stylization, which can later be used in artistic and pedagogical activities.
Translated with www.DeepL.com/Translator (free version)

Brief outline of course (contents standard):
1. Introduction to improvisation. Types of improvisation (horizontal and vertical, partial and complete, instrumental and vocal, solo and collective improvisation, division according to styles).
2. Basic musical styles in historical cross-section, which are usable in improvisation.
3. Principles of musical improvisation (Adition and reprise. Ornamentation. Heterophony Transfiguration, transposition, implantation of motives. Latency and functional substitution in harmony.
4. Diminution and augmentation. Inversion-rotation-permutation.) Homophonic accompaniment and general bass. Improvisation on a given theme.
Translated with www.DeepL.com/Translator (free version)

Recommended literatue:
FUKAČ, Jiří, Poledňák, Ivan.1977 K typologickým polarizacím hudby, zejména polarizaci hudby artificiální a nonartificiální. In: Hudební věda, roč. XIV, 1977, č. 4, s. 316-335.
MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.1983. Encyklopedie jazzu a moderní populární hudby I. Praha : Supraphon, 1983.

MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor:.1983. Encyklopedie jazzu a moderní populární hudby II. Praha : Supraphon, 1983.
TURÁK, František.2003. Moderná populárna hudba a džez na Slovensku: vývojové tendencie a kritické reflexie. Banská Bystrica : Univerzita Mateja Bela, 2003.
ZAHRADNÍK, Miroslav.2018. Tradičné a progresívne harmonické postupy v súčasnom jazze. Bratislava: Univerzita Komenského.
ZAHRADNÍK, Miroslav.2018. Základy jazzovej harmónie, Bratislava: Univerzita Komenského. 2018

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
12 individual creative activity
5 hours self-study

Course assessment
Total number of assessed students: 47

A	ABS	B	C	D	E	FX	ODP	Uzn.
76.6	0.0	8.51	2.13	4.26	2.13	4.26	2.13	0.0

Instructor: PhDr. Jana Orlická

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko60/22	**Course title:** Propedeutics of jazz composition procedures and improvisation 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.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Completion of tasks assigned by the teacher 40%
- Final test - practical exercise in improvisation 10%
- Record artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to improvise fluently on a given theme or chordal background in any musical style;
- know the basic rules used in the most well-known musical styles
- can promptly apply knowledge of improvisation in arranging, harmonizing songs, creating cl. accompaniment composing,
- can improvise in a musical ensemble in any style;
- knows various methods of teaching improvisation and stylization, which can later be used in artistic and pedagogical activities.

Brief outline of course (contents standard):
- Stylization and improvisation in musical styles of different periods - basic characteristics of individual periods (Gregorian chant, Gothic, Renaissance, Baroque, Classicism, Romanticism, Impressionism, Slovak folklore) and their use in improvisation
- Music of the 20th century (aleatoric music, free improvisation style, jazz styles, rock...etc.): segments, figures, ways of improvising, analysis and interpretation of sample compositions for improvisation.
- analysis and listening to selected musical samples

Recommended literatue:
FUKAČ, Jiří, Poledňák, Ivan.1977 K typologickým polarizacím hudby, zejména polarizaci hudby artificiální a nonartificiální. In: Hudební věda, roč. XIV, 1977, č. 4, s. 316-335.
MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.1983. Encyklopedie jazzu a moderní populární hudby I. Praha : Supraphon, 1983.
MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor:.1983. Encyklopedie jazzu a moderní populární hudby II. Praha : Supraphon, 1983.

TURÁK, František.2003. Moderná populárna hudba a džez na Slovensku: vývojové tendencie a kritické reflexie. Banská Bystrica : Univerzita Mateja Bela, 2003.
ZAHRADNÍK, Miroslav.2018. Tradičné a progresívne harmonické postupy v súčasnom jazze. Bratislava: Univerzita Komenského.
ZAHRADNÍK, Miroslav.2018. Základy jazzovej harmónie, Bratislava: Univerzita Komenského. 2018

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
12 individual creative activity
5 hours self-study

Course assessment
Total number of assessed students: 46

A	ABS	B	C	D	E	FX	ODP	Uzn.
67.39	0.0	15.22	6.52	4.35	2.17	2.17	2.17	0.0

Instructor: PhDr. Jana Orlická

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko61/22	**Course title:** Propedeutics of jazz composition procedures and improvisation 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.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Completion of tasks assigned by the teacher 40%
- Final test - practical exercise in improvisation 10%
- Record artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to improvise fluently on a given theme or chordal background in any musical style;
- know the basic rules used in the most well-known musical styles
- can promptly apply knowledge of improvisation in arranging, harmonizing songs, creating cl. accompaniment composing,
- can improvise in a musical ensemble in any style;
knows various methods of teaching improvisation and stylization, which can later be used in artistic and pedagogical activities.

Brief outline of course (contents standard):
Basic principles of jazz improvisation
- rhythmics
- melodics
- harmony
- specific features of jazz music and individual styles
- analysis and listening to selected musical examples

Recommended literatue:
FUKAČ, Jiří, Poledňák, Ivan.1977 K typologickým polarizacím hudby, zejména polarizaci hudby artificiální a nonartificiální. In: Hudební věda, roč. XIV, 1977, č. 4, s. 316-335.
MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.1983. Encyklopedie jazzu a moderní populární hudby I. Praha : Supraphon, 1983.
MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor:.1983. Encyklopedie jazzu a moderní populární hudby II. Praha : Supraphon, 1983.
TURÁK, František.2003. Moderná populárna hudba a džez na Slovensku: vývojové tendencie a kritické reflexie. Banská Bystrica : Univerzita Mateja Bela, 2003.

ZAHRADNÍK, Miroslav.2018. Tradičné a progresívne harmonické postupy v súčasnom jazze. Bratislava: Univerzita Komenského.
ZAHRADNÍK, Miroslav.2018. Základy jazzovej harmónie, Bratislava: Univerzita Komenského. 2018.

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
12 individual creative activity
5 hours self-study

Course assessment
Total number of assessed students: 28

A	ABS	B	C	D	E	FX	ODP	Uzn.
89.29	0.0	7.14	0.0	0.0	0.0	0.0	3.57	0.0

Instructor: PhDr. Jana Orlická

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko62/22	**Course title:** Propedeutics of jazz composition procedures and improvisation 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.

Prerequisities :

Course completion conditions:
- active participation in class 50%
- completion of tasks assigned by the teacher 40%
- final test - practical exercise in improvisation 10%
- record artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to improvise fluently on a given theme or chordal background in any musical style;
- know the basic rules used in the most well-known musical styles
- can promptly apply knowledge of improvisation in arranging, harmonizing songs, creating cl. accompaniment composing,
- can improvise in a musical ensemble in any style;
- knows various methods of teaching improvisation and stylization, which can later be used in artistic and pedagogical activities.

Brief outline of course (contents standard):
- Chord and scale relationships
- Chord progressions in jazz
- Chordal soundpainting principles of chord construction
- Analysis and listening to selected musical examples

Recommended literatue:
FUKAČ, Jiří, Poledňák, Ivan.1977 K typologickým polarizacím hudby, zejména polarizaci hudby artificiální a nonartificiální. In: Hudební věda, roč. XIV, 1977, č. 4, s. 316-335.
MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor.1983. Encyklopedie jazzu a moderní populární hudby I. Praha : Supraphon, 1983.
MATZNER, Antonín – Poledňák, Ivan – Wasserberger, Igor:.1983. Encyklopedie jazzu a moderní populární hudby II. Praha : Supraphon, 1983.
TURÁK, František.2003. Moderná populárna hudba a džez na Slovensku: vývojové tendencie a kritické reflexie. Banská Bystrica : Univerzita Mateja Bela, 2003.
ZAHRADNÍK, Miroslav.2018. Tradičné a progresívne harmonické postupy v súčasnom jazze. Bratislava: Univerzita Komenského.

ZAHRADNÍK, Miroslav.2018. Základy jazzovej harmónie, Bratislava: Univerzita Komenského. 2018

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
12 individual creative activity
5 hours self-study

Course assessment
Total number of assessed students: 28

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	10.71	0.0	0.0	7.14	0.0	7.14	0.0

Instructor: PhDr. Jana Orlická

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: Komp/I.Ko41/22	**Course title:** Score Play - Piano 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.

Prerequisities :

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 will be able to know the scores (especially choral and orchestral scores) and be able to interpret them on the piano,
- can characterize different types of scores,
- knows the composition of orchestral and choral scores,
- knows the individual instrumental groups and can define the tuning of individual instruments
- can play scores from musical notation.

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 hours of contact teaching
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 11

A	ABS	B	C	D	E	FX	ODP	Uzn.
72.73	0.0	27.27	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: Komp/I.Ko42/22	**Course title:** Score Play - Piano 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.

Prerequisities :

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):
Upon successful completion of the training process, the student will:
- be able to navigate in simpler choral scores
- be able to perform basic choral scores on the piano
- be familiar with works of Slovak choral literature inspired by folk music. songs

Brief outline of course (contents standard):
1. Expressive and structural aspects of simpler choral compositions
2. Automation of playing from multi-line scores
3. Analysis of simpler pieces of choral literature inspired by words. Folk. song

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne zborové skladby jednoduchšieho obsahu a technickej náročnosti, s prihliadnutím najmä na slovenskú tvorbu. (E. Suchoň, J. Cikker, I. Hrušovský,...)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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

5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 11

A	ABS	B	C	D	E	FX	ODP	Uzn.
63.64	0.0	27.27	9.09	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko43/22	**Course title:** Score Play - Piano 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.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- 4 compositions from the basic choral literature of the Renaissance and Baroque periods and 3 compositions from the Romantic literature of words. composers (40%)
- recording artistic outputs in IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate in choral scores
- be able to interpret choral scores on the piano
- be familiar with works of choral literature from the Renaissance, Baroque and Slovak periods. romanticism

Brief outline of course (contents standard):
1. Expressive and structural aspects of choral compositions
2. Automation of playing from multi-line scores
3. Analysis of simpler compositions of choral literature from the Renaissance, Baroque and Slovak periods. Romanticism

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne renesančné, barokové zborové skladby jednoduchšieho obsahu a technickej náročnosti (C. Monteverdi, O.di Lasso, L. da Victoria, W. Byrd a iní...) a skladby slov. skladateľov. (J .L. Bella, V. F. Bystrý, E. Suchoň, J. Cikker, I. Hrušovský a iní.....)
KRAWCZYŇSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978-83-87182-97-7
ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205-198-85
BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 8

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0

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

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko44/22	**Course title:** Score Play - Piano 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.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- 4 compositions from the Renaissance and Baroque periods and 4 compositions from Romantic literature (also by Slovak composers) (40%)
- recording artistic outputs in IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate in choral scores
- be able to interpret choral scores on the piano
- be able to independently construct specific choral compositions musically and structurally
- be familiar with works of choral literature from the Renaissance, Baroque and Romantic periods.

Brief outline of course (contents standard):
1. Expressive and structural aspects of choral compositions
2. Automation of playing from multi-line scores
3. Analysis of more challenging compositions of choral literature from the Renaissance, Baroque and Romantic periods

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne renesančné, barokové zborové skladby vyššej technickej náročnosti (C. Monteverdi, G. da Venosa, W. Byrd a iní...) a skladby svetových a slovenských romantikov (G. Verdi, A. Bruckner, E. Grieg, J. L. Bella a iní....)
KRAWCZYŇSKI, Stanislaw. 2010. Ars choralis. Krakow: Akademia muzyczna. ISBN 978-83-87182-97-7
ALBRECHT, Christoph. 1985. Geistliches Chorbuch alter Meister des 16.bis 18. Jahrhunderts. Leipzig: VOB Buch. Liz. 420.205-198-85
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6

BILL, Dušan. 2004. Cantica- výber skladieb.... Bratislava: Hudobné centrum. ISBN 80-88884-38-1

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 8

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0

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

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko45/22	**Course title:** Score Play - Piano 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- 4 compositions from serious choral literature of the Romantic period and 4 compositions from the literature of the 20th and 21st centuries. in the representation of also words. composers (40%)
- recording artistic performances in the IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate in more demanding choral scores
- be able to interpret more demanding choral scores on the piano
- be able to independently construct specific choral compositions musically and structurally
- be familiar with works of choral literature from the Romantic period and from the 20th and 21st centuries.

Brief outline of course (contents standard):
1. Expressive and structural aspects of more demanding choral compositions
2. Automation of playing from more demanding multi-line scores
3. Analysis of compositions of choral literature from the Romantic period and from the 20th and 21st centuries.

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne romantické a zborové skladby vyššej technickej náročnosti (A. Bruckner, F. M. Bartholdy, J. Brahms, G. Verdi a iní...) a skladby svet. a slov. skladateľov 20. a 21. storočia. (M. Lauridsen, P. Eben, Z. Lukáš, E. Suchoň, J. Cikker, I. Hrušovský, J. Iršai a iní.....)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 4

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko46/22	**Course title:** Score Play - Piano 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.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of 4 compositions from choral literature of the turn of the 20th and 21st centuries and 4 compositions from literature of the 20th and 21st centuries. in the representation of also slov. composers (40%)
- recording artistic performances in the IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to navigate in more demanding choral scores
- be able to interpret more demanding choral scores on the piano
- be able to independently construct specific choral compositions musically and structurally
- be familiar with works of choral literature from the 20th and 21st centuries. taking into account the word. composers

Brief outline of course (contents standard):
1. Expressive and structural aspects of more demanding choral compositions
2. Automation of playing from more demanding multi-line scores
3. Analysis of more challenging compositions of choral literature from the 20th and 21st centuries. taking into account the words. composers

Recommended literatue:
REŽUCHA, Bystrík, PARÍK, Ivan. 1998. Ako čítať partitúru. Bratislava: Národné hudobné centrum. ISBN: 808888408X
EBEN, Petr, BURGHAUSER, Jarmil. 1960. Čtení a hra partitur. Praha: KLHU
Konkrétne zborové skladby na prelome 20. 21. storočia vyššej technickej náročnosti (F. Poulenc, C. Debussy, a iní...) a skladby svet. a slov. skladateľov 20. a 21. storočia. (L. Borzík, M. Lauridsen, E. Whitacre, P. Eben, Z. Lukáš, , I. Hrušovský, J. Iršai, P. Špiláka iní.....)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 4

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP031/22	**Course title:** Selected chapters from Slovak 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: 1

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in lectures (50%)
- elaboration of a project of a selected work of a contemporary Slovak composer (30%)
- passing the final written test or additional oral examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the cultural history of Slovakia;
- acquire a basic information overview and orientation in the historical development phases of the history of Slovak music;
- be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music;
- be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;

Brief outline of course (contents standard):
1. Slovak music in the social and cultural context of Europe;
2. musical-cultural geography of Europe;
3. Central European music history and contexts of Slovak music;
4. social and cultural history in Slovakia at the dawn of the Middle Ages

Recommended literatue:
ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9
HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X
ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2
RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava.
MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9
CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9
Aktuálne stránky internetových portálov, odborné časopisy.

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: 54

A	ABS	B	C	D	E	FX	ODP	Uzn.
51.85	0.0	22.22	11.11	5.56	1.85	7.41	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP032/22	**Course title:** Selected chapters from Slovak 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: 1

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in lectures (50%)
- elaboration of a project of a selected work of a contemporary Slovak composer (30%)
- passing the final written test or additional oral examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the cultural history of Slovakia;
- acquire a basic information overview and orientation in the historical development phases of the history of Slovak music;
- be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music;
- be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;

Brief outline of course (contents standard):
1. the structure of musical life in the Middle Ages;
2. musical culture of Great Moravia;
3. one-voice liturgical singing, the beginnings of polyphonic music;
4. secular musical culture, origins of music theory, earliest reports;

Recommended literatue:
ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9
HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X
ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2
RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava.
MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9
CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9
Aktuálne stránky internetových portálov, odborné časopisy.

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: 53

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.6	0.0	20.75	7.55	9.43	0.0	5.66	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP033/22	**Course title:** Selected chapters from Slovak music 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.

Prerequisities :

Course completion conditions:
- active participation in lectures (50%)
- elaboration of a project of a selected work of a contemporary Slovak composer (30%)
- passing the final written test or additional oral examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the cultural history of Slovakia;
- acquire a basic information overview and orientation in the historical development phases of the history of Slovak music;
- be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music;
- be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;

Brief outline of course (contents standard):
1. social and cultural conditions in Slovakia in the 15th and 16th centuries;
2. the structure of musical life;
3. humanistic ideas and their reflection in cultural life in Slovakia;
4. forms and methods of music dissemination, the beginnings of polyphony, domestic production - authors, works;
5. spiritual song in Slovakia;

Recommended literatue:
ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9
HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X
ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2
RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava.
MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9
CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9
Aktuálne stránky internetových portálov, odborné časopisy.

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: 14

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	14.29	7.14	0.0	7.14	0.0	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP034/22	**Course title:** Selected chapters from Slovak music 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.

Prerequisities :

Course completion conditions:
- active participation in lectures (50%)
- elaboration of a project of a selected work of a contemporary Slovak composer (30%)
- passing the final written test or additional oral examination (20%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the cultural history of Slovakia;
- acquire a basic information overview and orientation in the historical development phases of the history of Slovak music;
- be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music;
- be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;

Brief outline of course (contents standard):
1. periodization of musical baroque in Slovakia;
2. centres of musical life, forms and manifestations of polyphony and polychory;
3. concertante style of the 17th century;
4. secular, occasional and sacred music in 18th century Slovakia

Recommended literatue:
ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9
HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X
ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2
RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava.
MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9
CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9
Aktuálne stránky internetových portálov, odborné časopisy.

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: 14

A	ABS	B	C	D	E	FX	ODP	Uzn.
57.14	0.0	14.29	14.29	14.29	0.0	0.0	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP035/22	**Course title:** Selected chapters from Slovak music 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.

Prerequisities :

Course completion conditions:
- active participation in lectures (50%)
- elaboration of a project of a selected work of a contemporary Slovak composer (30%)
- passing the final written test or additional oral examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the cultural history of Slovakia;
- acquire a basic information overview and orientation in the historical development phases of the history of Slovak music;
- be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music;
- be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;

Brief outline of course (contents standard):
1. music of classicism in Slovakia, character of the period, places of music cultivation;
2. forms of music dissemination, repertoire, education, publishing
3. composers, performers, critics - domestic and foreign in Slovakia;
4. patrons of musical art
5. European musical personalities and their relationship to Slovakia;
6. music in the Romantic period
7. music in the Romantic period;
8. character, structure, national and musical-cultural conditions, emancipatory efforts;
9. music production, music dissemination, music-theoretical reflection;

Recommended literatue:
ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9
HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X
ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2
RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava.
MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9

CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9
Aktuálne stránky internetových portálov, odborné časopisy.

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: 18

A	ABS	B	C	D	E	FX	ODP	Uzn.
61.11	0.0	16.67	22.22	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP036/22	**Course title:** Selected chapters from Slovak music 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.

Prerequisities :

Course completion conditions:
- active participation in lectures (50%)
- elaboration of a project of a selected work of a contemporary Slovak composer (30%)
- passing the final written test or additional oral examination (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the cultural history of Slovakia;
- acquire a basic information overview and orientation in the historical development phases of the history of Slovak music;
- be oriented in presentation and demonstration audio with defining the characteristic features of Slovak music;
- be able to analyze and compositionally categorize selected iconic works of composers in different developmental epochs;

Brief outline of course (contents standard):
1. personalities in profiles;
2.the development of music in the first half of the 20th century
3. development after 1945
4. the formation of national music and the emergence of individualities;
5. the formation of individualities in the second half of the 20th century
6. personalities of the 1960s

Recommended literatue:
ELSCHEK, Oskár. 1996. ed. Dejiny slovenskej hudby. SAV Bratislava. ISBN 80-88820-04-9
HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80-968773-3-X
ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2
RYBARIČ, Richard. 1984. Dejiny hudobnej kultúry na Slovensku. OPUS Bratislava.
MÚDRA, Darina. 1993. Dejiny hudobnej kultúry na Slovensku. SHF Bratislava. ISBN 80-966995-3-9
CHALUPKA, Ľubomír. 2011. Slovenská hudobná avantgarda. Vydali FFUK a SAV Bratislava. ISBN 978-80-223-3115-9
Aktuálne stránky internetových portálov, odborné časopisy.

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: 18

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	11.11	22.22	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: TP/ I.SP022/26	**Course title:** Seminar on Written Assignments 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.

Prerequisities :

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:
- 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):
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

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: 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: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP023/26	**Course title:** Seminar on Written Assignments 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.

Prerequisities :

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:
- 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):
1. gradual familiarization of the student with the processing of the work
2. basic requirements for the formal preparation of the thesis
3. the main part of the thesis and its structure
4. 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: 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: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP024/26	**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: 3.

Degree of study: I.

Prerequisities :

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:
- 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):
1. bibliographical references, citations
2. citations, quotations, paraphrases and extracts
3. monographs, parts of monographs
4. serial publication as a whole (journal, proceedings...)
5. articles in serial publications
6. 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: 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: 23.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SPO25/26	**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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in classes (30%) Preparation of an assessed project on an assigned topic (70%)

Educational outcomes (performance standard):
After successfully completing the education process, the student will:
- be able to integrate a written final thesis into a final artistic output
- actively process a selected problem and topic
- obtain multi-source information and creatively include it in a complete work
- work creatively with professional literature
- respond to and master the formal requirements for writing final theses
- work without problems with professional literature and can use sources of quotations, paraphrases and notographic material
- in cooperation with the supervisor of the final thesis, can create a meaningful final thesis, respecting all formal and professional comments during the creation and writing of the thesis
- be able to apply and use computer skills necessary for writing a final thesis.

Brief outline of course (contents standard):
1. gradual introduction of the student to the processing of the work
2. basic requirements for the formal arrangement of the final thesis
3. the main part of the final thesis and its structure
4. structure and arrangement of the final 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- register záverečných- a- kvalifikačných 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 total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching
7 hours of self-study
10 hours of solving assigned tasks and exercises / 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: 23.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn1/26	**Course title:** Sheet music - accordion, piano 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); independent home preparation (60%), passing the exam

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will be able to: fluently sight-read a musical score; simplify the score for fluent performance while preserving the work's musical character and structure; adhere to the stylistic characteristics of the works; select the most important line of the musical texture in real-time while maintaining the work's character; coordinate sight and hands; rapidly recognize notational patterns (chords, intervals); anticipate rhythm; and possess a sense of pitch.

Brief outline of course (contents standard):
1. Sight-reading of selected musical works.
2. Orientation within the musical score.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: Ability to play a piece in a different key at sight.
5. Aural analysis: Linking the visual perception of the score with the mental auditory image.

Recommended literatue:
Performance pieces: simple piano works from various stylistic periods (Baroque dances, easier Classical-era sonatinas, Romantic miniatures) and their arrangements for accordion, as well as contemporary accordion and piano literature.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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. Aleš Solárik, ArtD., Mgr. art. Alica Tučeková, ArtD., Mgr. art. Tomáš Valiček, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn2/26	**Course title:** Sheet music - accordion, piano 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent home preparation (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will be able to: fluently sight-read a musical score; simplify the score for fluent performance while preserving the work's musical character and structure; adhere to the stylistic characteristics of the works; select the most important line of the musical texture in real-time while maintaining the work's character; coordinate sight and hands; rapidly recognize notational patterns (chords, intervals); anticipate rhythm; and possess a sense of pitch.

Brief outline of course (contents standard):
1. Sight-reading of selected musical works.
2. Orientation within the musical score.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: Ability to play a piece in a different key at sight.
5. Aural analysis: Linking the visual perception of the score with the mental auditory image.

Recommended literatue:
Performance pieces: simple piano works from various stylistic periods (Baroque dances, easier Classical-era sonatinas, Romantic miniatures) and their arrangements for accordion, as well as contemporary accordion and piano literature.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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. Aleš Solárik, ArtD., Mgr. art. Alica Tučeková, ArtD., Mgr. art. Tomáš Valiček, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn3/26	**Course title:** Sheet music - accordion, piano 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent home preparation (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will be able to: fluently sight-read a musical score; simplify the score for fluent performance while preserving the work's musical character and structure; adhere to the stylistic characteristics of the works; select the most important line of the musical texture in real-time while maintaining the work's character; coordinate sight and hands; rapidly recognize notational patterns (chords, intervals); anticipate rhythm; and possess a sense of pitch.

Brief outline of course (contents standard):
1. Sight-reading of selected musical works.
2. Orientation within the musical score.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: Ability to play a piece in a different key at sight.
5. Aural analysis: Linking the visual perception of the score with the mental auditory image.

Recommended literatue:
Performance pieces: moderately challenging piano works from various stylistic periods (Baroque dances, easier Classical-era sonatinas, Romantic miniatures) and their accordion arrangements, as well as contemporary accordion and piano literature.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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. Aleš Solárik, ArtD., Mgr. art. Alica Tučeková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn4/26	**Course title:** Sheet music - accordion, piano 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent home preparation (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will be able to: fluently sight-read a musical score; simplify the score for fluent performance while preserving the work's musical character and structure; adhere to the stylistic characteristics of the works; select the most important line of the musical texture in real-time while maintaining the work's character; coordinate sight and hands; rapidly recognize notational patterns (chords, intervals); anticipate rhythm; and possess a sense of pitch.

Brief outline of course (contents standard):
1. Sight-reading of selected musical works.
2. Orientation within the musical score.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: Ability to play a piece in a different key at sight.
5. Aural analysis: Linking the visual perception of the score with the mental auditory image.

Recommended literatue:
Performance pieces: moderately challenging piano works from various stylistic periods (Baroque dances, easier Classical-era sonatinas, Romantic miniatures) and their accordion arrangements, as well as contemporary accordion and piano literature.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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. Aleš Solárik, ArtD., Mgr. art. Alica Tučeková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn5/26	**Course title:** Sheet music - accordion, piano 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent home preparation (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will be able to: fluently sight-read a musical score; simplify the score for fluent performance while preserving the work's musical character and structure; adhere to the stylistic characteristics of the works; select the most important line of the musical texture in real-time while maintaining the work's character; coordinate sight and hands; rapidly recognize notational patterns (chords, intervals); anticipate rhythm; and possess a sense of pitch.

Brief outline of course (contents standard):
1. Sight-reading of selected musical works.
2. Orientation within the musical score.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: Ability to play a piece in a different key at sight.
5. Aural analysis: Linking the visual perception of the score with the mental auditory image.

Recommended literatue:
Performance pieces: moderately difficult piano works from various stylistic periods (Baroque dances, easier Classical-era sonatinas, Romantic miniatures) and their arrangements for accordion, as well as contemporary accordion and piano literature.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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. Aleš Solárik, ArtD., Mgr. art. Alica Tučeková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn6/26	**Course title:** Sheet music - accordion, piano 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.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent home preparation (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will be able to: fluently sight-read a musical score; simplify the score for fluent performance while preserving the work's musical character and structure; adhere to the stylistic characteristics of the works; select the most important line of the musical texture in real-time while maintaining the work's character; coordinate sight and hands; rapidly recognize notational patterns (chords, intervals); anticipate rhythm; and possess a sense of pitch.

Brief outline of course (contents standard):
1. Sight-reading of selected musical works.
2. Orientation within the musical score.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: Ability to play a piece in a different key at sight.
5. Aural analysis: Linking the visual perception of the score with the mental auditory image.

Recommended literatue:
Performance pieces: moderately difficult piano works from various stylistic periods (Baroque dances, easier Classical-era sonatinas, Romantic miniatures) and their arrangements for accordion, as well as contemporary accordion and piano literature.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction
7 hours of individual creative work
10 hours of independent 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. Aleš Solárik, ArtD., Mgr. art. Alica Tučeková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn1/26	**Course title:** Sheet music - bassoon, flute, oboe, clarinet, saxophone 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.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent homework (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read a musical score fluently without prior preparation, simplify it for fluent performance while preserving the musical character and structure of the piece, adhere to the stylistic form of the piece, and identify the most important line of the musical texture in real time in a way that preserves the character of the piece.

Brief outline of course (contents standard):
1. Reading the musical notation of selected works from the musical repertoire without preparation.
2. Familiarity with musical notation.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: The ability to play a piece in a different key without preparation.
5. Aural analysis: Linking the visual perception of musical notation with auditory imagery.

Recommended literatue:
Performance Repertoire: Simple pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary works)

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-class instruction
17 hours of individual creative work
10 hours of 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. Marek Pastírik, ArtD., Mgr. art. Andrei Simanchuk, M. Mus. Viktória Skokanová, prof. Alexander Stepanov, CSc.
Last changed: 04.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn2/26	**Course title:** Sheet music - bassoon, flute, oboe, clarinet, saxophone 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.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent homework (60%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: read a musical score fluently without prior preparation, simplify it for fluent performance while preserving the musical character and structure of the piece, adhere to the stylistic form of the piece, and identify the most important line of the musical texture in real time in a way that preserves the character of the piece.

Brief outline of course (contents standard):
1. Reading the musical notation of selected works from the musical repertoire without preparation.
2. Familiarity with musical notation.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: The ability to play a piece in a different key without preparation.
5. Aural analysis: Linking the visual perception of musical notation with auditory imagery.

Recommended literatue:
Performance Repertoire: Simple pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary works)

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-class instruction
17 hours of individual creative work
10 hours of 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. Marek Pastírik, ArtD., Mgr. art. Andrei Simanchuk, M. Mus. Viktória Skokanová, prof. Alexander Stepanov, CSc.
Last changed: 04.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn79/26	**Course title:** Sight-reading – percussion, French horn, trombone, trumpet, tuba 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.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent home preparation (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will be able to: fluently sight-read a musical score; simplify it for fluent performance while preserving the work's musical character and structure; adhere to the stylistic nature of the works; and select the most important line of the musical texture in real-time, ensuring the work's character is maintained.

Brief outline of course (contents standard):
1. Sight-reading of selected musical works.
2. Orientation within the musical score.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: Ability to play a piece in a different key at sight.
5. Aural analysis: Linking the visual perception of the score with the mental auditory image.

Recommended literatue:
Performance pieces: Simple pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary literature)

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction: 17 hours of individual creative work, 10 hours of independent 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: doc. Mgr. Juraj Bartoš, Mgr. art. Albert Hrubovčák, ArtD., Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD.
Last changed: 17.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn80/26	**Course title:** Sight-reading – percussion, French horn, trombone, trumpet, tuba 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.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Independent home preparation (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will be able to: fluently sight-read a musical score; simplify it for fluent performance while preserving the work's musical character and structure; adhere to the stylistic nature of the works; and select the most important line of the musical texture in real-time, ensuring the work's character is maintained.

Brief outline of course (contents standard):
1. Sight-reading of selected musical works.
2. Orientation within the musical score.
3. Rhythmic accuracy: Immediate execution of rhythmic values and tempo.
4. Transposition: Ability to play a piece in a different key at sight.
5. Aural analysis: Linking the visual perception of the score with the mental auditory image.

Recommended literatue:
Performance pieces: Simple pieces from various stylistic periods (Baroque dances, lighter works from the Classical period, Romantic miniatures, contemporary literature)

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction: 17 hours of individual creative work, 10 hours of independent 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: doc. Mgr. Juraj Bartoš, Mgr. art. Albert Hrubovčák, ArtD., Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD.
Last changed: 17.08.2026
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.

Prerequisities :

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: 48

A	ABS	B	C	D	E	FX	ODP	Uzn.
91.67	0.0	4.17	2.08	0.0	0.0	2.08	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 46

A	ABS	B	C	D	E	FX	ODP	Uzn.
95.65	0.0	2.17	0.0	0.0	0.0	2.17	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP71/24	**Course title:** Slovak musical literature 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.

Prerequisities :

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 - biographies, characteristics of their works, analysis of selected compositions.
2. Characteristics of contemporary tendencies and socio-historical context of the works.
3. Analytical view of a musical work - genetic analysis.
4. Working 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.
Hudobné centrum. Skladatelia. Dostupné z: https://hc.sk/o-slovenskej-hudbe/skladatelia.
Oficiálne osobné webové stránky hudobných skladateľov.
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/.
Klasika Plus.cz. Portál o klasické hudbě. Dostupné z: https://www.klasikaplus.cz/.
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).
Opera Slovakia. Internetový časopis o opere, klasickej hudbe a balete. Dostupné z: https://operaslovakia.sk/
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 solving assignments and exercises / semester

Course assessment
Total number of assessed students: 18

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. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP72/24	**Course title:** Slovak musical literature 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.

Prerequisities :

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):
- The youngest generation of Slovak composers - biographies, characteristics of their works, analysis of selected compositions.
- Characteristics of contemporary tendencies and socio-historical context of the work.
- Analytical view of the musical work - genetic analysis.
- Working with notation/partiture.
- Holistic understanding of a musical work.
- 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.
Hudobné centrum. Skladatelia. Dostupné z: https://hc.sk/o-slovenskej-hudbe/skladatelia. Oficiálne osobné webové stránky hudobných skladateľov.
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/.
Klasika Plus.cz. Portál o klasické hudbě. Dostupné z: https://www.klasikaplus.cz/.
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).
Opera Slovakia. Internetový časopis o opere, klasickej hudbe a balete. Dostupné z: https://operaslovakia.sk/
Slovenská hudba. Revue pre hudobnú kultúru. Časopis pre muzikológiu. Bratislava: Slovenská hudobná únia. ISSN 1335-2458. (online) Dostupné z: http://www.slovenskahudba.com/.
Bakalárske, diplomové a doktorandské práce konkrétnych skladateľov.

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: 18

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. Andrej Šuba, PhD.

Last changed: 27.07.2026

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.

Degree of study: I.

Prerequisities :

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 & BAVOĽÁR, 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

KAHNEMAN, Daniel. 2019. Myslenie rýchle a pomalé. Bratislava: Aktuell. ISBN 9788081720567 (archív pedagóga)
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)
KLICKSTEIN, Gerald. The musician´s way. Oxford: Osford University Press. ISBN 978-0-19-534313-7 (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: 152

A	ABS	B	C	D	E	FX	ODP	Uzn.
70.39	0.0	16.45	6.58	1.97	1.97	2.63	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

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.

Degree of study: I.

Prerequisities :

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 emocí. 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: 149

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.38	0.0	22.15	8.05	7.38	1.34	4.7	0.0	0.0

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

Last changed: 27.07.2026

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.

Degree of study: I.

Prerequisities :

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, Lívia. (n.d.) Prevencia stresu a vyhorenia. Levice: Centrum pedagogicko-psychologického poradenstva a prevencie. Dostupné na https://www.cpppaplevice.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: 116

A	ABS	B	C	D	E	FX	ODP	Uzn.
68.97	0.0	16.38	9.48	0.86	0.86	1.72	1.72	0.0

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

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.

Degree of study: I.

Prerequisities :

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-Guptill 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: 114

A	ABS	B	C	D	E	FX	ODP	Uzn.
73.68	0.0	14.04	9.65	0.0	0.0	0.88	1.75	0.0

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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: 90

A	ABS	B	C	D	E	FX	ODP	Uzn.
62.22	0.0	22.22	8.89	4.44	1.11	1.11	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP030/26	**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: 2

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

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: 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. PhDr. PaedDr. Mária Strenáčiková, PhD.

Last changed: 27.07.2026

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.

Prerequisities :

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,
- 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):
- 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: 158

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.33	0.0	22.78	12.03	4.43	1.27	1.9	0.0	1.27

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 27.07.2026

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.

Prerequisities :

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. 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: 155

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.32	0.0	29.03	10.32	4.52	1.94	2.58	0.0	1.29

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 27.07.2026

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.

Prerequisities :

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:

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: 123

A	ABS	B	C	D	E	FX	ODP	Uzn.
47.97	0.0	31.71	8.94	3.25	1.63	0.81	4.88	0.81

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 27.07.2026

Granted by:

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.

Prerequisities :

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: 120

A	ABS	B	C	D	E	FX	ODP	Uzn.
65.0	0.0	13.33	10.0	5.0	2.5	0.0	3.33	0.83

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi84/22	**Course title:** Study of Opera Parts 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., 3., 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - interpretive mastery of solo figures from the Baroque period - recitative and aria (30%) - completion of a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic performances in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of Baroque music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - be able to interpret given vocal parts while preserving all the stylistic features of the musical period in question; - be able to analyse a character in terms of plot and meaning; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted independently	
Brief outline of course (contents standard): 1. mastering the stylistic interpretation of vocal parts of the Baroque period 2. the ability to perform musical material in collaboration with an accompanist and conductor, focusing on the stylistic interpretation of Baroque operatic, oratorio and cantata works	
Recommended literatue: Výber hudobnej literatúry sa prispôsobuje aktuálnym technickým danostiam študentov a ich hlasovému rozsahu. Notový a iný edukačný materiál je zabezpečený prostredníctvom internetu (napr. IMSLP), notového a knižničného archívu školy a súkromného archívu pedagóga. GODÁR, Vladimír. 2012. Zrod opery z ducha rétoriky. AEPress. ISBN 978-80-8880-94-3.	

ROLLAND, Romain. 1967. Dějiny opery v Evropě před Lullym a Scarlattim. Supraphon.
PEČMAN, Rudolf. 2006. Hudební kontexty staré Itálie. MU Brno. ISBN 80-210-4118-8.
RACEK, Jan. 1938. Slohové problémy italské monodie. Melantrich – Pazdírek.
BĚLSKÝ, Vratislav. 2010. Hudba Baroka. JAMU Brno. ISBN 978-80-86928-84-5.
SÝKORA, J. V. 1966. Improvizace včera a dnes. Edice přátel hudby.

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: 32

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.25	0.0	28.13	9.38	0.0	0.0	3.13	0.0	3.13

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi85/22	**Course title:** Study of Opera Parts 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., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- interpretive mastery of solo figures from the Classical period - recitative and aria (30%)
- completion of a public performance (20%)
- ability to actively participate in the AU BB opera studio (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of the interpretation of classical music;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- be able to interpret given vocal parts while preserving all the stylistic features of a given musical period;
- be able to analyse a character in terms of plot and meaning;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of the Classical period
2. the ability to perform musical material in collaboration with an accompanist and conductor, focusing on the stylistic interpretation of Classical operatic, oratorio and mass works

Recommended literatue:
The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive.
HARNONCOURT, Nikolaus. 2003. Hudobný dialóg. HC Bratislava. ISBN 80-88884-42-X.

MEDŇANSKÝ, Karol. 2010. Poetika hudby 17. – 18. storočia. PU Prešov.
ISBN 978-80-555-0219-9.
PASTORKOVÁ, Jana. 2010. K princípom interpretácie vokálnej hudby vo Francúzsku v 17. a 18. storočí. VŠMU Bratislava. ISBN 978-80-89439-08-9.
LIPPERT, Thomas. 2003. Všechno musí jaksepatří zpívat.
BURNEY, Charles. 1966. Hudební cestopis 18. věku. SHV Praha.
DOLMETSCH, Arnold. 1958. Interpretace hudby 17. a 18. století. SNKLHU.
TROJAN, Jan. 2007. České zpěvohry 18. století. JAMU Brno. ISBN 978-80-86928-27-2.

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: 29

A	ABS	B	C	D	E	FX	ODP	Uzn.
72.41	0.0	20.69	0.0	0.0	0.0	3.45	0.0	3.45

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi86/22	**Course title:** Study of Opera Parts 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., 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - interpretive mastery of solo figures of 20th century music (30%) - completion of a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic performances in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of 20th century music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - be able to interpret given vocal parts while preserving all the stylistic features of a given musical period; - be able to analyse a character in terms of plot and meaning; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
Brief outline of course (contents standard): 1. mastering the stylistic interpretation of vocal parts of 20th century music 2. the ability to perform musical material in collaboration with an accompanist and conductor, focusing on the stylistic interpretation of 20th century vocal music, including works of original Slovak music	
Recommended literatue: The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive.	

BÁRTOVÁ, Jindřiška. 2002. Vokální hudba 20. století. JAMU Brno. ISBN 80-85429-71-3.
SCHNIERER, Miloš. 2017. Od číslované opery k hudebnímu dramatu. JAMU Brno. ISBN 978-80-7460-127-9.
LÉBL, Vladimír. 1961. Cesty moderní opery. SHV Praha.
BENDIK, Martin. 2014. Operné sondy. Asociácia Corpus. ISBN 978-80-89484-02-7.
VAJDA, Igor. 1988. Slovenská opera. OPUS.

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: 20

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.0	0.0	30.0	20.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi87/22	**Course title:** Study of Opera Parts 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., 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - interpretive mastery of solo figures from the Romantic period - recitative and aria (30%) - completion of a public performance (20%) - ability to actively participate in the AU BB opera studio (10%) - recording artistic outputs in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of the interpretation of the music of the Romantic period; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - be able to interpret given vocal parts while preserving all the stylistic features of the given musical period; - be able to analyse a character in terms of plot and meaning; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
Brief outline of course (contents standard): 1. mastering the stylistic interpretation of vocal parts of the Romantic period 2. the ability to perform musical material in collaboration with an accompanist and conductor, focusing on the stylistic interpretation of vocal music of the Romantic period	
Recommended literatue: The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. BACHTÍK, Josef. 1970. 19. století v hudbě. Supraphon.	

TOMANOVÁ, Mária. 2010. Vokálno – interpretačné otázky sopránových postáv v opernej tvorbe Giuseppe Verdiho. AU BB. ISBN 978-80-89078-72-1.
DETVAJ SEDLÁROVÁ, Mária. 2015. Nemecká piesňová tvorba obdobia romantizmu. AU BB. ISBN 978-80-89555-52-9.
LINHARTOVÁ, Vlasta. 1991. Kapitoly z dějin umělé písně. JAMU Brno. ISBN 80-85429-00-4.

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: 20

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi88/22	**Course title:** Study of Opera Parts 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.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - staging solo performances in coordination with the dramaturgy of the AU BB opera studio (30%) - completion of the stage production of the AU BB opera studio (30%) - recording artistic performances in the IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of the interpretation of a given style period; - be able to interpret a given vocal part while maintaining the rules of correct pronunciation of foreign language texts; - be able to interpret given vocal parts while maintaining all the stylistic features of a given musical period; - be able to analyse a character in terms of plot and meaning; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - Able to organise his/her own preparation for concert performance and rehearsal; - Able to solve technical and expressive problems arising from the nature of the works to be interpreted independently	
Brief outline of course (contents standard): 1. mastering the stylistic interpretation of vocal parts of the given style period 2. the ability to perform musical material in cooperation with the accompanist and conductor	
Recommended literatue: The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive. RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. AU BB. ISBN 80-89078-14-1. LEIBOWITZ, René. 1987. Fantómy opery. OPUS.	

WARRACK, John, WEST, Ewan. 1998. Oxfordský slovník opery. IRIS Praha.
ISBN 80-85893-14-2.

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: 19

A	ABS	B	C	D	E	FX	ODP	Uzn.
89.47	0.0	10.53	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi89/22	**Course title:** Study of Opera Parts 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.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging solo performances in coordination with the dramaturgy of the AU BB opera studio (30%)
- completion of the stage production of the AU BB opera studio (30%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of the interpretation of a given style period;
- be able to interpret a given vocal part while maintaining the rules of correct pronunciation of foreign language texts;
- be able to interpret given vocal parts while maintaining all the stylistic features of a given musical period;
- be able to analyse a character in terms of plot and meaning;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- Able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of the given style period
2. the ability to perform musical material in cooperation with the accompanist and conductor

Recommended literatue:
The selection of music literature is adapted to the students' current technical abilities and vocal range. Sheet music and other educational material is provided through the Internet (e.g., IMSLP), the school's sheet music and library archives, and the teacher's private archive.
STUDENÝ, Tomáš. 2019. Herec/pěvec v hudebním divadle. JAMU. ISBN 978-80-7460-162-0.
EÖSZE, László. 1964. Cesty opery. ŠHV Bratislava.
ZEMKO, Ján. 2014. Spevácka interpretácia. AU BB. ISBN 978-80-89555-38-3.

KOUBA, Jan. 1988. ABC hudebních slohů. Supraphon.

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: 19

A	ABS	B	C	D	E	FX	ODP	Uzn.
73.68	0.0	5.26	15.79	5.26	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms43/26	**Course title:** Study of musical theater roles 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., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- interpretive mastery of solo characters of Slovak and world musical literature (30%)
- completion of a public performance (20%)
- ability to actively participate in musical practice and musical studies at AU BB (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- able to work independently in the study of repertoire;
- able to interpret given works by heart;
- able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
1. learning the basic principles of musical singing
2. identification of the student's level of singing expression with regard to his/her individual singing disposition

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives
ORAVEC, Peter. 2012. Dejiny muzikálu I. UKF Nitra. ISBN 978-80-558-0209-1.
OSOLSOBĚ, Ivo. 1967. Muzikál je, když...Supraphon , and the teacher's private archive.

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
5 hours self-study
12 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms44/26	**Course title:** Study of musical theater roles 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., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- interpretive mastery of solo characters of Slovak and world musical literature (30%)
- completion of a public performance (20%)
- ability to actively participate in musical practice and musical studies at AU BB (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- able to work independently in the study of repertoire;
- able to interpret given works by heart;
- able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in cooperation with the accompanist and conductor

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.
BLAHYNKA, Miloslav. 2007. Kapitoly z estetiky muzikálu. Slovenská teatrologická spoločnosť a VŠMU. ISBN 978-80-968514-5-4.

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
5 hours self-study
12 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms45/26	**Course title:** Study of musical theater roles 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., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- interpretive mastery of solo characters of Slovak and world musical literature (30%)
- completion of a public performance (20%)
- ability to actively participate in musical practice and musical studies at AU BB (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- able to work independently in the study of repertoire;
- able to interpret given works by heart;
- able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in cooperation with the accompanist and conductor

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.
BÁR, Pavel. 2013. Od operety k muzikálu. Kant. ISBN 978-80-7437-115-8.
JÍRA, Milan. 2014. Šanson – věc veřejná. Jiří Churáček – JC audio. ISBN 978-80-87132-27-2.

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
5 hours self-study
12 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms46/26	**Course title:** Study of musical theater roles 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., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- interpretive mastery of solo characters of Slovak and world musical literature (30%)
- completion of a public performance (20%)
- ability to actively participate in musical practice and musical studies at AU BB (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- able to work independently in the study of repertoire;
- able to interpret given works by heart;
- able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in cooperation with the accompanist and conductor

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.
HOGGARDOVÁ, Pavlína. 2000. Muzikál na prahu tisíciletí. Retypo – Jiří Sedláček. ISBN 80-902925-0-X.
BÁR, Pavel. 2016. Hudební divadlo Karlín. Brána. ISBN 978-80-7243-896-9.

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
5 hours self-study
12 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms47/26	**Course title:** Study of musical theater roles 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.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- interpretive mastery of solo characters of Slovak and world musical literature (30%)
- completion of a public performance (20%)
- ability to actively participate in musical practice and musical studies at AU BB (10%)
- recording artistic performances in the IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works;
- be able to characterize the specifics of musical music interpretation;
- be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts;
- able to work independently in the study of repertoire;
- able to interpret given works by heart;
- able to organise his/her own preparation for concert performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in cooperation with the accompanist and conductor

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.
RYCHLÍK, Jan. 1959. Pověry a problémy jazzu. SNKLHU.
DORŮŽKA, Lubomír. 1990. Panoráma jazzu. Mladá fronta. ISBN 80-204-0092-3.

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
5 hours self-study
12 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms48/26	**Course title:** Study of musical theater roles 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.	
Prerequisities :	
Course completion conditions: Prerequisites: - active participation in class (30%) - interpretive mastery of solo characters of Slovak and world musical literature (30%) - completion of a public performance (20%) - ability to actively participate in musical practice and musical studies at AU BB (10%) - recording artistic performances in the IDM AU BB (10%) Learning Outcomes: Upon successful completion of the learning process, the student will: - Be familiar with basic terminology and current performance trends as they relate to issues in the interpretation of the works studied; - be able to characterize the specifics of musical music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - able to work independently in the study of repertoire; - able to interpret given works by heart; - able to organise his/her own preparation for concert performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the interpreted works.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology and current interpretive trends in relation to the issues of interpretation of the studied works; - be able to characterize the specifics of musical music interpretation; - be able to interpret given vocal parts while maintaining the rules of correct pronunciation of foreign language texts; - able to work independently in the study of repertoire; - able to interpret given works by heart; - able to organise his/her own preparation for concert performance and rehearsal;	

- Able to independently solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts
2. the ability to perform musical material in cooperation with the accompanist and conductor

Recommended literatue:
The selection of music literature is adapted to the students' current technical ability and vocal range. Sheet music and other educational material is provided through the Internet, the school's sheet music and library archives, and the teacher's private archive.
POLEDŇÁK, Ivan. 1961. Kapitolky o jazzu. SHV Praha.
GEIST, Bohumil. 1966. Co nevíte o jazzu. Panton.

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
5 hours self-study
12 hours individual creative activity

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. Daniel Simandl, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn189/26	**Course title:** Study of orchestral parts - violin, double bass, viola, cello 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), studying at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
After successfully completing the educational process, the student will be able to: know the basic terminology related to the issue of interpreting orchestral works from various stylistic periods; characterize the specifics of interpreting Baroque and Classicist music; work independently in studying the repertoire of Baroque and Classicist music; organize their own preparation for the exam; solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
Unleashing the playing apparatus. Study, analysis and comparison of works in different editions. Study, analysis and reflection of musical notation. Musical structure of the studied parts. Historically faithful interpretation of the studied parts.

Recommended literatue:
A selection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours face-to-face, 32 hours individual creative work, 15 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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Daniel Rumler
Last changed: 07.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.Sn190/26	**Course title:** Study of orchestral parts - violin, double bass, viola, cello 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), studying at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
After successfully completing the educational process, the student will be able to: know the basic terminology related to the issue of interpreting orchestral works from various stylistic periods; characterize the specifics of interpreting Baroque and Classicist music; work independently in studying the repertoire of Baroque and Classicist music; organize their own preparation for the exam; solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
Unleashing the playing apparatus. Study, analysis and comparison of works in different editions. Study, analysis and reflection of musical notation. Musical structure of the studied parts. Historically faithful interpretation of the studied parts

Recommended literatue:
A selection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours face-to-face, 32 hours individual creative work, 15 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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Daniel Rumler
Last changed: 07.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn191/26	**Course title:** Study of orchestral parts - violin, double bass, viola, cello 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), studying at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
After successfully completing the educational process, the student will be able to: know the basic terminology related to the issue of interpreting orchestral works from various stylistic periods; characterize the specifics of interpreting romantic and 20th/21st century music; work independently in studying the repertoire of romantic and 20th/21st century music; organize their own preparation for the exam; solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
219
Unleashing the playing apparatus. Study, analysis and comparison of works in different editions. Study, analysis and reflection of musical notation. Musical structure of the studied parts. Historically faithful interpretation of the studied parts.

Recommended literatue:
A selection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours face-to-face, 32 hours individual creative work, 15 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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Daniel Rumler
Last changed: 07.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ I.Sn192/26	**Course title:** Study of orchestral parts - violin, double bass, viola, cello 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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), studying at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
459
After successfully completing the educational process, the student will be able to: know the basic terminology related to the issue of interpreting orchestral works from various stylistic periods; characterize the specifics of interpreting romantic and 20th/21st century music; work independently in studying the repertoire of romantic and 20th/21st century music; organize their own preparation for the exam; solve technical and expressive problems arising from the nature of the interpreted works.

Brief outline of course (contents standard):
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours face-to-face, 32 hours individual creative work, 15 hours self-study

Recommended literatue:
121
A selection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:

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. Zuzana Bouřová, Ph.D.,ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Daniel Rumler
Last changed: 07.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn5/26	**Course title:** Study of orchestral parts – bassoon, flute, oboe, clarinet, saxophone 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
active participation in classes (40%), study of at least 5 orchestral parts (20%), passing the exam (20%)

Brief outline of course (contents standard):
Relaxing the playing mechanism. Study, analysis, and comparison of works across different editions. Study, analysis, and reflection on the musical notation. Musical structure of the parts being studied. Historically informed interpretation of the parts being studied.

Recommended literatue:
Orchestral parts published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction, 32 hours of individual creative work, 15 hours of independent 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: Bc., Mgr. art. Laura Baranišinová, Mgr. art. Milan Oravec, ArtD., M. Mus. Viktória Skokanová, prof. Alexander Stepanov, CSc., doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn6/26	**Course title:** Study of orchestral parts – bassoon, flute, oboe, clarinet, saxophone 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course of study, the student will be able to: understand the fundamental terminology related to the interpretation of orchestral works from various stylistic periods; characterize the specific aspects of interpreting Baroque and Classical music; work independently when studying the Baroque and Classical repertoire; organize their own preparation for the examination; and address technical and expressive challenges arising from the nature of the works being performed.

Brief outline of course (contents standard):
Relaxing the playing mechanism. Study, analysis, and comparison of works across different editions. Study, analysis, and reflection on the musical notation. Musical structure of the parts being studied. Historically informed interpretation of the parts being studied.

Recommended literatue:
Orchestral parts published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction, 32 hours of individual creative work, 15 hours of independent 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: Bc., Mgr. art. Laura Baranišinová, Mgr. art. Milan Oravec, ArtD., M. Mus. Viktória Skokanová, prof. Alexander Stepanov, CSc., doc. Mgr. art. Ronald Šebesta, ArtD.
Last changed: 05.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn7/26	**Course title:** Study of orchestral parts – bassoon, flute, oboe, clarinet, saxophone 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: understand the fundamental terminology related to the interpretation of orchestral works from various stylistic periods; characterize the specific interpretive features of music from the Romantic era and the 20th/21st centuries; work independently when studying repertoire from the Romantic era and the 20th/21st centuries; organize their own preparation for the examination; and address technical and expressive challenges arising from the nature of the works being performed.

Brief outline of course (contents standard):
Relaxing the playing mechanism. Study, analysis, and comparison of works across different editions. Study, analysis, and reflection on the musical notation. Musical structure of the parts being studied. Historically informed interpretation of the parts being studied.

Recommended literatue:
Orchestral parts published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction, 32 hours of individual creative work, 15 hours of independent 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: Bc., Mgr. art. Laura Baranišinová, Mgr. art. Milan Oravec, ArtD., M. Mus. Viktória Skokanová, prof. Alexander Stepanov, CSc., doc. Mgr. art. Ronald Šebesta, ArtD.
Last changed: 05.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn8/26	**Course title:** Study of orchestral parts – bassoon, flute, oboe, clarinet, saxophone 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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course, the student will be able to: understand the fundamental terminology related to the interpretation of orchestral works from various stylistic periods; characterize the specific interpretive features of music from the Romantic era and the 20th/21st centuries; work independently when studying repertoire from the Romantic era and the 20th/21st centuries; organize their own preparation for the examination; and address technical and expressive challenges arising from the nature of the works being performed.

Brief outline of course (contents standard):
Relaxing the playing mechanism. Study, analysis, and comparison of works across different editions. Study, analysis, and reflection on the musical notation. Musical structure of the parts being studied. Historically informed interpretation of the parts being studied.

Recommended literatue:
Orchestral parts published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction, 32 hours of individual creative work, 15 hours of independent 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: Bc., Mgr. art. Laura Baranišinová, Mgr. art. Milan Oravec, ArtD., M. Mus. Viktória Skokanová, prof. Alexander Stepanov, CSc., doc. Mgr. art. Ronald Šebesta, ArtD.
Last changed: 05.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn008/26	**Course title:** Study of orchestral parts – percussion, French horn, trombone, trumpet, tuba 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: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course of study, the student will be able to: understand the fundamental terminology related to the interpretation of orchestral works from various stylistic periods; characterize the specific aspects of interpreting Baroque and Classical music; work independently when studying the Baroque and Classical repertoire; organize their own preparation for the examination; and address technical and expressive challenges arising from the nature of the works being performed.

Brief outline of course (contents standard):
Relaxing the playing mechanism. Study, analysis, and comparison of works across different editions. Study, analysis, and reflection on the musical notation. Musical structure of the parts being studied. Historically informed interpretation of the parts being studied.

Recommended literatue:
Orchestral parts published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction, 32 hours of individual creative work, 15 hours of independent 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. Albert Hrubovčák, ArtD., Mgr. art. Andrej Sontág, ArtD., prof. István Szabó, DLA.
Last changed: 11.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn009/26	**Course title:** Study of orchestral parts – percussion, French horn, trombone, trumpet, tuba 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course of study, the student will be able to: understand the fundamental terminology related to the interpretation of orchestral works from various stylistic periods; characterize the specific aspects of interpreting Baroque and Classical music; work independently when studying the Baroque and Classical repertoire; organize their own preparation for the examination; and address technical and expressive challenges arising from the nature of the works being performed.

Brief outline of course (contents standard):
Relaxing the playing mechanism. Study, analysis, and comparison of works across different editions. Study, analysis, and reflection on the musical notation. Musical structure of the parts being studied. Historically informed interpretation of the parts being studied.

Recommended literatue:
Orchestral parts published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction, 32 hours of individual creative work, 15 hours of independent 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. Albert Hrubovčák, ArtD., Mgr. art. Andrej Sontág, ArtD., prof. István Szabó, DLA.
Last changed: 11.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0010/26	**Course title:** Study of orchestral parts – percussion, French horn, trombone, trumpet, tuba 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: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: active participation in classes (40%), study of at least 5 orchestral parts (20%), passing the exam (20%)	
Educational outcomes (performance standard): Upon successful completion of the course, the student will be able to: understand the basic terminology related to the interpretation of orchestral works from various stylistic periods; characterize the specific performance aspects of music from the Romantic era and the 20th/21st centuries; work independently when studying repertoire from the Romantic era and the 20th/21st centuries; organize their own preparation for the examination; and address technical and expressive challenges arising from the nature of the works being performed. Brief course outline: Relaxation of the playing apparatus. Study, analysis, and comparison of works across different editions. Study, analysis, and interpretation of the musical score. Musical structure of the studied parts. Historically informed performance of the studied parts.	
Brief outline of course (contents standard): Relaxing the playing mechanism. Study, analysis, and comparison of works across different editions. Study, analysis, and reflection on the musical notation. Musical structure of the parts being studied. Historically informed interpretation of the parts being studied.	
Recommended literatue: Orchestral parts published in print or available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: The total student workload is 60 hours per semester (1 credit / 30 hours of work). 13 hours of in-person instruction, 32 hours of individual creative work, 15 hours of independent 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. Albert Hrubovčák, ArtD., Mgr. art. Andrej Sontág, ArtD., prof. István Szabó, DLA.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ I.Dn0011/26	**Course title:** Study of orchestral parts – percussion, French horn, trombone, trumpet, tuba 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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
active participation in classes (40%), study of at least 5 orchestral parts (20%), passing the exam (20%)

Brief outline of course (contents standard):
Relaxing the playing mechanism. Study, analysis, and comparison of works across different editions. Study, analysis, and reflection on the musical notation. Musical structure of the parts being studied. Historically informed interpretation of the parts being studied.

Recommended literatue:
Orchestral parts published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction, 32 hours of individual creative work, 15 hours of independent 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. Albert Hrubovčák, ArtD., Mgr. art. Andrej Sontág, ArtD., prof. István Szabó, DLA.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.SN7/26	**Course title:** Study of orchestral works and transcriptions - dulcimer, guitar 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: 3

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of transcriptions of orchestral works from the Romantic period (40%), analysis of performed works (20%), passing an exam.

Educational outcomes (performance standard):
After successfully completing the educational process, the student will be able to: master the interpretation of transcriptions of baroque orchestral works, master the interpretative possibilities of baroque orchestral works, express their own opinion on different methods of interpretation based on comparison and analysis.

Brief outline of course (contents standard):
Specifics of interpreting music from the Romantic period, Characteristics of interpreting orchestral music, Listening to musical samples, Analysis and comparison of artistic performances, Artistic presentation of the studied work.

Recommended literatue:
HERENCSÁR, Viktória. 2019. The World of the Cimbalom. Slovak Cimbalom Association. ISBN 978-80-89304-20-2
WEISHÁB, Radka. 2019. Interpretation of Different Styles on the Cimbalom, Dissertation, Academy of Arts in Banská Bystrica.
ŻEGLEŃ-WŁODARCZYK, Małgorzata. 2024. Original Transcription System for Classical Guitar of Works. Composed for the English Guitar (Guittar. Edukacja Muzyczna.
BUSH Douglas T. 2025. 30 Orchestral Themes for Classical Guitar. Mel Bay Publications, Inc.

Language of instruction:
Slovak

Notes:
The total student workload is 90 hours per semester (1 credit / 30 hours of work).
13 hours of contact teaching
30 hours of self-study
47 hours of individual creative activity

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. Martin Budinský, ArtD., prof. Viktória Herencsár, ArtD., M. Mus. Miriam Rodriguez Brüllová

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.SN8/26	**Course title:** Study of orchestral works and transcriptions - dulcimer, guitar 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: 3	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: active participation in classes (40%), study of transcriptions of orchestral works from the classical period (40%), analysis of interpreted works (20%), passing an exam.	
Educational outcomes (performance standard): After successfully completing the educational process, the student will be able to: master the interpretation of transcriptions of orchestral works from the classical period, master the interpretative possibilities of orchestral works from the classical period, express their own opinion on different ways of interpretation.	
Brief outline of course (contents standard): Specifics of the interpretation of music from the classical period. Characteristics of the interpretation of orchestral music. Listening to musical samples. Analysis and comparison of artistic performances. Artistic presentation of the studied work.	
Recommended literatue: HERENCSÁR, Viktória. 2019. The World of the Cimbalom. Slovak Cimbalom Association. ISBN 978-80-89304-20-2 WEISHÁB, Radka. 2019. Interpretation of Different Styles on the Cimbalom, Dissertation, Academy of Arts in Banská Bystrica. ŻEGLEŃ-WŁODARCZYK, Małgorzata. 2024. Original Transcription System for Classical Guitar of Works. Composed for the English Guitar (Guittar. Edukacja Muzyczna. BUSH Douglas T. 2025. 30 Orchestral Themes for Classical Guitar. Mel Bay Publications, Inc.	
Language of instruction: Slovak	
Notes: The total student workload is 90 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 30 hours of self-study 47 hours of individual creative activity	

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. Martin Budinský, ArtD., prof. Viktória Herencsár, ArtD., M. Mus. Miriam Rodriguez Brüllová

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.SN9/26	**Course title:** Study of orchestral works and transcriptions - dulcimer, guitar 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: 3	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: active participation in classes (40%), study of transcriptions of orchestral works from the classical period (40%), analysis of interpreted works (20%), passing an exam.	
Educational outcomes (performance standard): After successfully completing the educational process, the student will be able to: master the interpretation of transcriptions of baroque orchestral works, master the interpretative possibilities of baroque orchestral works, express their own opinion on different methods of interpretation based on comparison and analysis.	
Brief outline of course (contents standard): Specifics of the interpretation of baroque music. Characteristics of the interpretation of orchestral music. Listening to musical samples. Analysis and comparison of artistic performances. Artistic presentation of the studied work.	
Recommended literatue: HERENCSÁR, Viktória. 2019. The World of the Cimbalom. Slovak Cimbalom Association. ISBN 978-80-89304-20-2 WEISHÁB, Radka. 2019. Interpretation of Different Styles on the Cimbalom, Dissertation, Academy of Arts in Banská Bystrica. ŻEGLEŃ-WŁODARCZYK, Małgorzata. 2024. Original Transcription System for Classical Guitar of Works. Composed for the English Guitar (Guittar. Edukacja Muzyczna. BUSH Douglas T. 2025. 30 Orchestral Themes for Classical Guitar. Mel Bay Publications, Inc.	
Language of instruction: Slovak	
Notes: The total student workload is 90 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 30 hours of self-study 47 hours of individual creative activity	

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. Martin Budinský, ArtD., prof. Viktória Herencsár, ArtD., M. Mus. Miriam Rodriguez Brüllová

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ I.SN10/26	**Course title:** Study of orchestral works and transcriptions - dulcimer, guitar 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: 3

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of transcriptions of orchestral works of the 20th and 21st centuries (40%), analysis of interpreted works (20%), passing an exam

Educational outcomes (performance standard):
After successfully completing the educational process, the student will be able to: master the interpretation of transcriptions of orchestral works from the 20th and 21st centuries, master the interpretative possibilities of orchestral works from the 20th and 21st centuries, express their own opinion on different methods of interpretation based on comparison and analysis.

Brief outline of course (contents standard):
Specifics of 20th and 21st century music interpretation, Characteristics of orchestral music interpretation, Listening to musical samples, Analysis and comparison of artistic performances, Artistic presentation of a studied work.

Recommended literatue:
HERENCSÁR, Viktória. 2019. The World of the Cimbalom. Slovak Cimbalom Association. ISBN 978-80-89304-20-2
WEISHÁB, Radka. 2019. Interpretation of Different Styles on the Cimbalom, Dissertation, Academy of Arts in Banská Bystrica.
ŻEGLEŃ-WŁODARCZYK, Małgorzata. 2024. Original Transcription System for Classical Guitar of Works. Composed for the English Guitar (Guittar. Edukacja Muzyczna.
BUSH Douglas T. 2025. 30 Orchestral Themes for Classical Guitar. Mel Bay Publications, Inc.

Language of instruction:
Slovak

Notes:
The total student workload is 90 hours per semester (1 credit / 30 hours of work).
13 hours of contact teaching
30 hours of self-study
47 hours of individual creative activity

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. Martin Budinský, ArtD., prof. Viktória Herencsár, ArtD., M. Mus. Miriam Rodriguez Brüllová

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks7/26	**Course title:** Study of repertoire at the piano - dulcimer, guitar 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Marta Turčanová, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 17.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks8/26	**Course title:** Study of repertoire at the piano - dulcimer, guitar 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Marta Turčanová, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 17.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks9/26	**Course title:** Study of repertoire at the piano - dulcimer, guitar 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Marta Turčanová, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 17.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I8.Ks10/26	**Course title:** Study of repertoire at the piano - dulcimer, guitar 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Marta Turčanová, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 17.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks11/26	**Course title:** Study of repertoire at the piano - dulcimer, guitar 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Marta Turčanová, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 17.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ I.Ks12/26	**Course title:** Study of repertoire at the piano - dulcimer, guitar 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.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%); study of compositions from various stylistic periods with piano accompaniment (20%); performance of compositions at a performance seminar (20%); presentation of the prepared program at the examination for the main specialized subject (10%)	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: independently prepare a repertoire in collaboration with a piano accompanist; distinguish the interpretative characteristics of individual stylistic periods; and understand the formal and content-related elements when studying the repertoire.	
Brief outline of course (contents standard): Principles of collaborative work when preparing repertoire with piano accompaniment: specific aspects of collaboration during repertoire preparation; interpretative characteristics of the works studied, categorized by stylistic periods; practical preparation and interpretation of selected works; evaluation (and self-evaluation) of the performance.	
Recommended literatue: Solo and chamber literature with piano or other instrumental accompaniment by composers of the Late Renaissance, Baroque, Classical, Romantic, and Impressionist periods, as well as the 20th and 21st centuries.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 13 hours of independent study 4 hours of individual creative activity	

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. Marta Turčanová, ArtD., Mgr. art. Zulfizar Zazrivá, PhD., ArtD.

Last changed: 17.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi78/22	**Course title:** Theatre History 1 - Vocal Interpretation 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.

Prerequisities :

Course completion conditions:
1. Active participation in classes (30%)
2. Developing and presenting 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 present the origin and development of theatre as a synthetic art form;
- know the basic historical and developmental orientation in the course of historical development;
- be able to present the tendencies of theatre as an independent and autonomous art form with its own expressive possibilities;

Brief outline of course (contents standard):
1. prehistory of theatre
2. theatre of ancient Greece and Rome; drama; comedy; personalities;
3. theatre of the Middle Ages; liturgical dramas; personalities;
4. the status and emergence of basic theatrical positions in subsequent historical periods;
5. theatre in the Baroque period and the emergence of the

Recommended literatue:
MOUSSINAC, Léon. 1965. Divadlo od počiatku po naše dni. Slovenské vydavateľstvo krásnej literatúry Bratislava 1965.
ČERNÝ, Václav. 1964. Stredoveká dráma. SVKL Bratislava
BROCKETT, Oscar. 1999. Dejiny divadla. Nakladatelství 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 shakespearovského divadla. Vydal Divadelný ústav Bratislava. ISBN 8088987113

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.
63.33	0.0	13.33	6.67	3.33	10.0	3.33	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi79/22	**Course title:** Theatre History 1 - Vocal Interpretation 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.

Prerequisities :

Course completion conditions:
1. Active participation in classes (30%)
2. Developing and presenting 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 present the origin and development of opera as a synthetic art form;
- know the basic historical and developmental orientation in the course of historical development;
- be able to present the tendencies of opera as an independent and distinct art form with its own expressive possibilities;

Brief outline of course (contents standard):
1. prehistory of opera theatre;
2. opera in Italy; origin and development in different areas; dramma per musica; opera seria; opera buffa; highlights of the bel canto era; G. Verdi and G.Puccini;
3. opera in Germany; the origin of the singspiel; the epochal significance of the works of W. A. Mozart and R. Wagner
4. opera in France; opera lyrique; important personalities and transfers to European opera;

Recommended literatue:
MOUSSINAC, Léon. 1965. Divadlo od počiatku po naše dni. Slovenské vydavateľstvo krásnej literatúry Bratislava.
BROCKETT, Oscar. 1999. Dejiny divadla. Nakladatelství LN. Praha.ISBN 80- 7106- 532- 3
POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80- 8061- 193- 9
ABBATE, Carolyn. 2017. Dějiny opery. Vydavateľstvo Argo. Dokorán. ISBN 9788025720943
TROJAN, Jan. 2001. Dějiny opery. Praha/Litomyšl. Paseka. ISBN 80- 7185- 348- 8
WARRACK, John - WEST, Ewan. 1998. Oxfordský slovník opery. Praha: Iris.
ISBN 80- 7176- 871- 5
ZÖCHLING, Dieter. 1999. Kronika opery. Praha: Fortuna Print. ISBN 8086144240

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	3.45	3.45	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz29/22	**Course title:** Theory of Conducting 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.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- presentation on the topic (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basics of the theory of the professional discipline of conducting
- know general music-theoretical knowledge with regard to the specifics of working with a choir
- know how to orientate oneself in the problems of choral singing in Slovakia

Brief outline of course (contents standard):
- Theory of clocking technique
- Conductor - the personality and profession of a choir conductor
- Division of choirs, voice groups
- Working with a choir
- Choral life in Slovakia - festivals, competitions, choirs, conductors, choirmasters

Recommended literatue:
DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav
MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6
POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav

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: 6

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. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz30/22	**Course title:** Theory of Conducting 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.

Prerequisities :

Course completion conditions:
- active participation in class (60%)
- presentation on the topic (40%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basics of the theory of the professional discipline of conducting
- know the general music-theoretical knowledge taking into account the specifics of working with a choir
- be able to compose the dramaturgy of a performance, a concert of a choir

Brief outline of course (contents standard):
1. Choral life in the world - festivals, competitions, choirs, conductors, choirmasters
2. Competitions - evaluation criteria for choirs, conductors
3. Dramaturgy in a choir

Recommended literatue:
DOBRODINSKÝ, Ján Mária. 1975. Kapitoly o zborovom speve. Bratislava: Osvetový ústav
MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava: HTF VŠMU. ISBN 80- 85182- 24- 6
POTOČÁR, Jozef. 1974. Dirigentské praktikum so speváckym zborom. Bratislava: Osvetový ústav

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: 6

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. Veronika Veverková, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi49/26	**Course title:** Vocal Interpretation 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: 5	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - systematic preparation in the study of compositions (20%) - 7 compositions - songs by Slovak composers (arrangements of folk songs and artificial songs), songs from the Romantic period and ancient arias (20%) - public concert presentation (20%) - commission rehearsal (20%) - recording of artistic outputs in the IDM AU BB (10%)	
Educational outcomes (performance standard): - know the basic terminology related to the interpretation of vocal works - be able to characterise the specifics of the interpretation of ancient arias and romantic song works - be able to work independently in the study of repertoire - able to build vocal-technical compositions - Slovak folk songs arranged by Slovak composers, artificial songs by Slovak composers, songs from the Romantic period and antique arias - able to translate vocally and expressively - Slovak folk songs in the composers' arrangements, artificial songs by Slovak composers, songs from the Romantic period and antique arias - able to apply correct Italian pronunciation in ancient arias	
Brief outline of course (contents standard): Methodological procedures are based on the individual vocal maturity of the student. The technical procedure of study is directed towards the achievement of: - freely formed tone on the wind support - a balanced sound of the vocal registers (chest, voix mixte, head) in terms of colour and quality, with regard to the transitional tones and their overlap - extension of the vocal range downwards and upwards The above requirements are applied to the repertoire of the first semester: - Songwriting - selection. Figuš Bystrý, D. Kardoš, A. Moyzes, P. Krška, F. Schubert, F. Mendelssohn Bartholdy. - A. Caldara, A. Scarlatti, G. Carissimi, G.B. Pergolesi, G. Paisiello, A. Vivaldi.	
Recommended literatue:	

CONCONE, Giuseppe. 1960. 15 vocalises pour soprano ou mezzo- soprano, opus 12. Leipzig: Edition Peters.
Dostupné:
Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:9524898&theme=aubb
Web free: file:///C:/Users/Admin/Downloads/[Free- scores.com]_concone- giuseppe- vocalises-96725.pdf
VACCAI, Niccoló. Pratical Method for Alto, Baritone.
Dostupné z:
http://elatril.com/partituras/Metodos/Voz/Vaccai%20%20Metodo%20Pratico%20- %20Alto%20y%20Baritone.pdf
VACCAI, Niccoló. 1951. Praktická škola italského zpěvu, Praha: Národní hudební vydavatelství Orbis.
Dostupné:
Knižnica AU: https://chamo.kis3g.sk/search/queryterm_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb
TRNAVSKÝ, Mikuláš Schneider. 2001. Piesňová tvorba, Bratislava: Hudobné centrum. ISBN 80- 88884- 29- 2.
Dostupné z:
https://old.hc.sk/data/aktuality/projekty/2017/schneider- trnavsky- songs.pdf
TRNAVSKÝ, Mikuláš Schneider. 1950. Slovenské národné piesne 1,2,3,4,5. Bratislava: Slovenské hudobné vydavateľstvo.
Dostupné:
Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:8396141&theme=aubb
Die Schönsten arie antiche für Gesang und Klavier. 2005. München: Riccordi. (súkromný archív pedagóga).
Twenty Four Italian Songs & Arias. Med. Hygh. op.81. Schirmme´s librery of musical classics.
Dostupné z:
http://waltercosand.com/CosandScores/Composers%20E- K/Italian %20Songs/Twenty% 20Four%20Italian%20Songs%20&%20Arias%20(Piano%20&%20Voz).pdf
MOYZES, Alexander. 1959. Slovenské ľudové piesne, Bratislava: Slovenské vydavateľstvo krásnej lietratúry. (súkromný archív pedagóga).
KRŠKA, Pavol. 2008. Slovenské ľudové piesne, Žilinská univerzita. (súkromný archív pedagóga).
KARDOŠ, Dezider. 1956. Východoslovenské spevy II., Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).
BYSTRÝ, Viliam Figuš. 1980. Slovenské ľudové piesne, Bratislava: Slovenský hudobný fond.
Dostupné z:
https://www.musicaslovaca.sk/index.php?route=product/product&product_id=598
SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters.
Dostupné z:
https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz)
MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Hohe Stimme, Leipzig: Peters.
MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Mittlere Stimme, Leipzig: Peters.

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi50/26	**Course title:** Vocal Interpretation 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: 5	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - Systematicity in the study of compositions (20%) - 6 compositions - artificial songs by Slovak authors, songs of the Romantic period, vocal compositions of the Baroque period, opera arias (any choice of styles) (20%) - public concert presentation (20%) - commission rehearsal (20%) - recording of artistic performances in IDM AU BB (10%)	
Educational outcomes (performance standard): - to know professional terminology related to the interpretation of vocal works - able to work independently in the study of repertoire - be able to characterise the specifics of the interpretation of Baroque compositions - be able to build vocal-technical compositions from the Baroque period, more demanding artificial songs by Slovak composers, romantic songs and appropriately demanding operatic arias - able to complete vocally and expressively, using adequate means of expression, compositions from the Baroque period, artificial songs by Slovak composers, romantic songs and appropriately demanding operatic arias - able to apply the specifics of individual languages	
Brief outline of course (contents standard): Reinforcement of acquired vocal-technical skills with continuity to the first semester: - Emphasis on soft deployment and easy tone production - vocal mobility - dynamic shaping of vocals - consolidation of breath support - emphasis on correct vocal articulation We apply the above requirements to the difficulty-matched repertoire of the second semester: - compositions of the Baroque period - selection. F. Handel, A. Vivaldi, H. Bach, G. Bach, G. Bach, H. Vivaldi, G. Bach, G. Bach, G. Handel, A. Vivaldi, H. Purcell - artificial songs by Slovak authors - selection: M. Sch. Trnavský, B. Urbanec, I.Dibák, P. Martinček, I. Hrušovský, T. Frešo	

- Songs of the Romantic period - selection. Mendelssohn Bartholdy
- opera arias - selection. Smetana, W. A. Mozart, A. Lortzing, G. F. Handel, CH. W. Gluck

Recommended literatue:

Arien album, sopran, Leipzig: Peters. Nr.734
Arien album, mezzo- soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters.
Dostupné z: https://imslp.org/wiki/Arien- Album_(D%C3%B6rffel%2C_Alfred)
České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.
Dostupné z:
http://www.singingcompetition.eu/index.php/ke- stazeni/2- mpsad/67- materialy- ke- stazeni- cz
PURCELL, Henry. 1958. 40 songs for voice and piano 1.,2.,3.,4., High, New York: International music company.
Dostupné z: https://www.amazon.com/40- Songs- Voice- Piano- High/dp/B004U7VQ5W
MARTINČEK, Peter. 2002. Seltsame Lieder I., Bratislava: Hudobný fond. (súkromný archív pedagóga).
MARTINČEK, Peter. 2002. Seltsame Lieder II., Bratislava: Hudobný fond. (súkromný archív pedagóga).
DIBÁK, Igor. 1997. Lyrické piesne pre spev a klavír, opus 61, Bratislava: Hudobný fond. (súkromný archív pedagóga).
DIBÁK, Igor. Bájky, Bratislava: Hudobný fond. (súkromný archív pedagóga).
URBANEC, Bartolomej. 1974. Túžba po domove, cyklus piesní na slová Pavla Stanislava, Bratislava: Československý rozhlas. (súkromný archív pedagóga).
URBANEC, Bartolomej. 1956. Májová láska, cyklus piesní pre spev a klavír, Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).
FREŠO, Tibor. 1961. Nová jar, cyklus šiestich piesní pre mezzosoprán a orchester. Bratislava: Hudobný fond. (súkromný archív pedagóga).
SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4,5. Leipzig: Peters.
Dostupné z: https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz).
MENDELSSOHN,Felix. Ausgewähalte Lieder für eine Singstimme mit Klavierbeglaitung, Hohe Stimme, Leipzig: Peters.
MENDELSSOHN,Felix. Ausgewähalte Lieder für eine Singstimme mit Klavierbeglaitung,Mittlere Stimme, Leipzig: Peters.
Dostupné z: https://imslp.org/wiki/20_Songs_(Mendelssohn%2C_Felix).
DVOŘÁK, Antonín. 1990. In folk tone, V národním tónu, op. 73, Praha: Supraphon. Dostupné z: https://imslp.org/wiki/In_Folk_Tone%2C_Op.73_(Dvo%C5%99%C3%A1k%2C_Anton%C3%ADn)
ČAJKOVSKIJ, Piotr Iľjič. 1978. Romansy I., II., Moskva: Muzyka. (súkromný archív pedagóga).
ČAJKOVSKIJ, Pjotr Iljič. Eugen Onegin.
Dostupné z: https://imslp.org/wiki/Eugene_Onegin,_Op.24_(Tchaikovsky,_Pyotr)
VERDI, Giuseppe. Macbeth.
Dostupné z: https://imslp.org/wiki/Macbeth_(Verdi,_Giuseppe)
MOZART, Wolfgang Amadeus. Don Giovanni.
Dostupné z: https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus)
MOZART, Wolfgang Amadeus. Le nozze di Figaro.
Dostupné z: https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus)
DVOŘÁK, Antonín. Biblické písně.
Dostupné z: https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn)

SMETANA, Bedřich. Prodaná nevěsta.
Dostupné z: https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi51-1/26	**Course title:** Vocal Interpretation 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: 5	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in seminars (40%) - artistic performance (20%) - practical exercise (20%) - case study combined with presentation (10%) - Recorded artistic outputs in IDM AU BB (10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Know the basic terminology related to the interpretation of vocal works - Know how to characterize the specifics of classical interpretation - Be able to work independently in the study of given repertoire - Be able to independently solve technical and expressive problems arising from the nature of the interpreted works	
Brief outline of course (contents standard): 1. Familiarisation with the work of classicism 2. To learn the laws of stylistic interpretation and their theoretical analysis 3. Interpretive analysis of audio, video recordings 4. Analysis and comparison of works in different editions and by different interpreters 5. Interpretive analysis of works by J. Haydn, W.A. Mozart, L.van Beethoven	
Recommended literatue: BEETHOVEN. Ludwig van. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme,Lepzig: Peters. Dostupné z:https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448- PMLP957960-Beeth_lieder_Pet_High.pdf BEETHOVEN. Ludwig van. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Lepzig: Peters. HÄNDEL, Georg Friedrich.1981. Neun deutsche Arien, HWV 202- 210, Basel London New York Praha: Bärenreiter Kässel. (súkromný archív pedagóga). RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení, Banská Bystrica 2005. ISBN 80- 89078- 14- 1	

RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80- 96866- 16- 8
ŠIŠKOVÁ, Ingeborg. 2011. Dejiny hudby - klasicizmus. Ikar 2011. ISBN978- 80- 551- 2778- 1
:NOVÁČEK, Zdeněk. 1952. Beethovenumelec- revolucionár. Nakladateľstvo Slovenskej akadémie vied a umení, Bratislava1952. ISBN 1358945
BARBAUD, Piere. 1991. Franz Joseph Haydn, Reinbekbei. Rowohlt, Hamburg 1991. ISBN 3499500493
WEISS, David. 1977. Mozart - člověk a génius. Odeon, Praha 1977
ŠIŠKOVÁ, Ingerborg 2010. Dva portréty, Franz Joseph Haydn, Wolfgang Amadeus Mozart. Biblioscandia, Oslo, Praha 2010. ISBN: 978- 82- 7418- 201- 1

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi52/26	**Course title:** Vocal Interpretation 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: 5	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - systematic work in the study of compositions (20%) - studying 7 compositions - more demanding artificial songs by Slovak composers, more demanding songs of the Classical period, more demanding songs of the Romantic period, more demanding arias of the Baroque period and more demanding operatic arias (arbitrary choice of style periods) (20%) - public concert presentation (20%) - commission rehearsal (20%) - recording of artistic performances in IDM AU BB (10%)	
Educational outcomes (performance standard): - to know professional terminology related to the interpretation of vocal works - able to work independently in the study of repertoire - be able to characterise the specifics of the interpretation of works of the Classical period - be able to build vocal-technical compositions from the Classical period, more demanding artificial songs by Slovak composers and more demanding operatic arias - be able to complete vocally and expressively, using adequate means of expression, songs from the Classical period, artificial songs by Slovak composers and more demanding operatic arias - able to apply the specifics of individual languages	
Brief outline of course (contents standard): - the technique emphasizes the practice of portamento and melodic ornaments, e.g.: ripetutto, acciaccatura, appoggiatura, nátril, mordent, envelope, etc. - new vocal-technical elements are consistently practiced on the recommended vocal literature of the second year - emphasis is placed on deepened plastic legato phrase leading, deepened dynamic malleability and the ability to agogically undulate - we emphasize consistent vocal concentration We apply the above requirements to a repertoire appropriate to the demands of the fourth semester: - more demanding song music of the Classical period - selection. A. Mozart, L. van Beethoven, J. Haydn	

- more demanding song music of the Romantic period - selection: F. Schubert, C. Franck, H. Wolf, A. Dvořák
- more demanding song music by Slovak composers - selection. Hrušovský, T. I. Hrušovský, I. Hrušová, I. Frešo, Š. Jurovský, I. Dibák, P. Martinček, D. Kardoš, L. Holoubek
- operatic arias - selection from the works of world and Slovak authors according to individual vocal disposition and vocal-technical level of the student

Recommended literatue:

HAYDN, Joseph. 1931. Kanzonetten und Lieder, Leipzig: C.F. Peters.
Dostupné z: https://imslp.org/wiki/Kanzonetten_und_Lieder_(Haydn%2C_Joseph)
BEETHOVEN. Ludwig van. 1941. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme, Lepzig: Peters.
Dostupné z:
https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448- PMLP957960-Beeth_lieder_Pet_High.pdf
BEETHOVEN. Ludwig van. 2002. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Leipzig: Peters.
Dostupné z:
https://www.stretta- music.at/vanbeethoven- 30- ausgewaehlte- lieder- tiefe- stimme- nr-382297.html
MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.
Dostupné z: https://www.jpc.de/jpcng/score/detail/- /art/50- Ausgew%E4hlte- Lieder/hnum/2091066
MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier Ausgewählte Lieder für tiefe Singstimme und Klavier, Leipzig: Peters.
Dostupné z: https://www.edition- peters.de/product/ausgewahlte- lieder/mp4699- 21
MOZART, Wolfgang Amadeus. Lieder Gesang und Klavier.
Dostupné z: https://imslp.org/wiki/Wolfgang_Amadeus_Mozarts_Werke_(Mozart,_Wolfgang_Amadeus)
Arien album, sopran, Leipzig: Peters.
Arien album, mezzo- soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters.
Dostupné z: https://imslp.org/wiki/Arien- Album_(D%C3%B6rffel%2C_Alfred)
České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.
Dostupné z: http://www.singingcompetition.eu/index.php/ke- stazeni/2- mpsad/67- materialy- ke-stazeni- cz
JUROVSKÝ, Šimon. 1955. Muškát, cyklus piesní pre soprán a klavír. Bratislava: Slovenské vydavateľstvo krásnej literatúry.
Dostupné: Knižnica AU: https://chamo.kis3g.sk/search/queryterm_1=JUROVSK%C3%9D,+%C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb
FREŠO, Tibor. 1998. Piesne o sne, cyklus piesní pre soprán a klavír. Bratislava: Hudobný fond.
Dostupné z:
https://www.musicaslovaca.sk/index.php?route=product/product&product_id=607
DIBÁK, Igor. 2002. John G. Brovn´s lyrics pre soprán a klavír op.68, Bratislava: Hudobný fond.
Dostupné: Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb
MARTINČEK, Peter. 2000. Tvár pri tvári, cyklus piesní pre ženský hlas a klavír na básne Hany Koškovej, Bratislava: Hudobný fond.
Dostupné: Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb
WOLF, Hugo. 1971. Izbranyje pesni 1,2., Moskva: Muzyka. (súkromný archív pedagóga).

FRANCK, César. 1961. Romansy, Moskva: Gosudarstvennoje muzykaľnoje izdateľstvo. (súkromný archív pedagóga).
DVOŘÁK, Antonín. 1880. Cigánské melodie op.55, Berlin: N. Simrock.
Dostupné z:
http://www.singingcompetition.eu/images/studijni- materialy/Antonin- Dvorak- Ciganske-melodie- nizsi- hlasy.pdf
http://www.singingcompetition.eu/images/studijni- materialy/Antonin- Dvorak- Ciganske-melodie- vyssi- hlasy.pdf
MOZART, Wolfgang Amadeus. Don Giovanni.
Dostupné z: https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus)
MOZART, Wolfgang Amadeus. Le nozze di Figaro.
Dostupné z:
https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus)
SMETANA, Bedřich. Prodaná nevěsta.
Dostupné z:
https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich)
DONIZETTI, Gaetano, Don Pasquale.
Dostupné z: https://imslp.org/wiki/Don_Pasquale_(Donizetti,_Gaetano)
DVOŘÁK, Antonín. Milostné písně.
Dostupné z: https://imslp.org/wiki/Love_Songs%2C_Op.83_(Dvořák%2C_Anton%C3%ADn)

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
24 hours self-study
40 hours individual creative activity

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: prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi53/26	**Course title:** Vocal Interpretation 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: 5	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - systematic work in the study of compositions (20%) - 8 compositions - more demanding artificial songs by contemporary Slovak composers, more demanding arias of the Baroque period, more demanding vocal compositions of the Classical period, more demanding songs of the Romantic period, more demanding operatic arias (20%) - public concert presentation (20%) - preparation of a Bachelor's artistic performance (20%) - recording of artistic performances in IDM AU BB (10%)	
Educational outcomes (performance standard): - to know professional terminology related to the interpretation of vocal works - able to work independently in the study of repertoire - able to meet the specifics of the vocal language of the interpreted composers - able to flexibly meet the requirements of individual stylistic periods - Baroque, Classicism, Romanticism, 20th and 21st century music - be able to overcome the vocal-technical difficulties of given compositions with vocal-technical agility - be able to express the content of given works convincingly by means of vocal expression	
Brief outline of course (contents standard): - in the technique we consolidate the training of portamento and melodic ornaments, e.g.: ripetutto, acciaccatura, appoggiatura, nátril, mordent, cover, etc. - we consolidate new vocal-technical elements consistently on compositions intended for the Bachelor's artistic performance - we deepen the plastic legato phrasing of phrases - deepening the dynamic spectrum - we consolidate agogic readiness We apply the above requirements to the selected repertoire of the Bachelor's artistic performance: more demanding vocal works of the Baroque period - selection. F. Handel, A. Vivaldi more demanding vocal music of the Classical period - oratorio, concert, cantata, song - selection. A. Mozart, L. van Beethoven, J. Haydn	

more demanding song music of the Romantic period - selection: J. Brahms, R. Schumann, S. Rachmaninov, P. I. Tchaikovsky, R. M. Glier, F. Schubert, C. Franck, H. Wolf, A. Dvořák
more demanding song music by Slovak composers - selection. Hrušovský, T. Frešo, Š. Jurovský, I. Dibák, P. Martinček, D. Kardoš, L. Holoubek
operatic arias - selection from the works of world and Slovak authors according to the individual vocal disposition and vocal-technical level of the student

Recommended literatue:

BACH, Johann Sebastian. 1986. Izbrannyje arii iz kantat, Leningrad: Muzyka. (súkromný archív pedagóga).
HÄNDEL, Georg Friedrich. 1981. Neun deutsche Arien, HWV 202- 210, Basel London New York Praha: Bärenreiter Kässel. (súkromný archív pedagóga).
MOZART, Wolfgang Amadeus. 2002. 21 Concert Arias for Soprano 1,2. Schirmer Library of Musical Classics.
Dostupné z:
https://www.stretta- music.com/en/mozart- 21- concert- arias- for- soprano- 1- nr- 172651.html
HAYDN, Joseph. 1931. Kanzonetten und Lieder, Leipzig: C.F. Peters.
Dostupné z: https://imslp.org/wiki/Kanzonetten_und_Lieder_(Haydn%2C_Joseph)
BEETHOVEN. Ludwig van. 1941. Ausgewählte Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.
Dostupné z:
https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP595448- PMLP957960- Beeth_lieder_Pet_High.pdf
BEETHOVEN. Ludwig van. 2002. Ausgewählte Lieder Gesang und Klavier, Mittlere Stimme, Leipzig: Peters.
Dostupné z:
https://www.stretta- music.at/vanbeethoven- 30- ausgewaehlte- lieder- tiefe- stimme- nr- 382297.html
MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier, Hohe Stimme, Leipzig: Peters.
Dostupné z: https://www.jpc.de/jpcng/score/detail/- /art/50- Ausgew%E4hlte- Lieder/ hnum/2091066
MOZART, Wolfgang Amadeus. 2009. Lieder Gesang und Klavier Ausgewählte Lieder für tiefe Singstimme und Klavier, Leipzig: Peters.
Dostupné z: https://www.edition- peters.de/product/ausgewahlte- lieder/mp4699- 21
Arien album, sopran, Leipzig: Peters.
Arien album, mezzo- soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters.
Dostupné z: https://imslp.org/wiki/Arien- Album_(D%C3%B6rffel%2C_Alfred)
Ausgewählte opern arien für sopran II, Leipzig: Peters. (súkromný archív).
České operní arie I. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.
Dostupné z:
http://www.singingcompetition.eu/index.php/ke- stazeni/2- mpsad/67- materialy- ke- stazeni- cz
KARDOŠ, Dezider. 1938. Piesne o láske, pre vysoký hlas a klavír. Turčiansky Sv. Martin: Matica slovenská.
Dostupné z: https://chamo.kis3g.sk/lib/item?id=chamo:1476351&theme=aubb
JUROVSKÝ, Šimon. 1955.Muškát, cyklus piesní pre soprán a klavír. Bratislava: Slovenské vydavateľstvo krásnej literatúry.
Dostupné: Knižnica AU: https://chamo.kis3g.sk/search/query?term_1=JUROVSK%C3%9D,+ %C5%A0imon+Mu%C5%A1k%C3%A1t&theme=aubb

SUCHOŇ, Eugen. 1929. Bačovské piesne pre baryton a klavír, Bratislava: Slovenský hudobný fond.
Dostupné z:
https://chamo.kis3g.sk/lib/item?id=chamo:1285284&theme=aubb
SUCHOŇ, Eugen. 1971. Nox et Solitudo, Bratislava: Slovenský hudobný fond.
Dostupné z: https://chamo.kis3g.sk/lib/item?id=chamo:1310128&theme=aubb
SUCHOŇ, Eugen. 1961. Ad astra, spev a klavír, Bratislava: Slovenský hudobný fond.
Dostupné z:
https://chamo.kis3g.sk/lib/item?id=chamo:1310253&theme=aubb
FREŠO, Tibor. 1998. Piesne o sne, cyklus piesní pre soprán a klavír. Bratislava: Hudobný fond.
Dostupné z:
https://www.musicaslovaca.sk/index.php?route=product/product&product_id=607
DIBÁK, Igor. 2002. John G. Brovn´s lyrics pre soprán a klavír op. 68, Bratislava: Hudobný fond.
Dostupné:
Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb
MARTINČEK, Peter. 2000. Tvár pri tvári, cyklus piesní pre ženský hlas a klavír na básne Hany Koškovej, Bratislava: Hudobný fond.
Dostupné: Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:1469375&theme=aubb
WOLF, Hugo. 1971. Izbranyje pesni 1,2., Moskva: Muzyka. (súkromný archív pedagóga).
FRANCK, César. 1961. Romansy, Moskva: Gosudarstvennoje muzykaľnoje izdateľstvo. (súkromný archív pedagóga).
GLIER, Reinold Moricevič. 1974. Izbranyje romansy, Moskva: Muzyka. (súkromný archív pedagóga).
NOVÁK, Vítězslav. 1940. Dvě ballady, op. 28, pro střední hlas a klavír na slova Jana Nerudy. Praha: Mojmír Urbánek.
Dostupné z: https://chamo.kis3g.sk/lib/item?id=chamo:10194585&theme=aubb
DVOŘÁK, Antonín. 1880. Cigánské melodie op.55, Berlin: N. Simrock.
Dostupné z:
http://www.singingcompetition.eu/images/studijni- materialy/Antonin- Dvorak- Ciganske-melodie- nizsi- hlasy.pdf
http://www.singingcompetition.eu/images/studijni- materialy/Antonin- Dvorak- Ciganske-melodie- vyssi- hlasy.pdf RACHMANINOV, Sergej. 1998. Romansy. Mineola: Dover Publications Inc.
Dostupné z:
https://imslp.org/wiki/Complete_Songs_for_Voice_and_Piano_(Rachmaninoff%2C_Sergei)
BRAHMS, Johannes. 1997. 75 SONGS. Hal Leonard.
Dostupné z:
HTTPS://WWW.MUSICROOM.COM/JOHANNES- BRAHMS- 75- SONGS- HL00740013
SCHUMANN, Robert. 1985- 1900. Sämtliche Lieder für eine Singstimme mit Klavierbegleitung. 9 volumes. Leipzig: Edition Peters.
Dostupné z:
https://imslp.org/wiki/S%C3%A4mtliche_Lieder_f
%C3%BCr_eine_Singstimme_mit_Klavierbegleitung_(Schumann%2C_Robert)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching

30 hours self-study
64 hours individual creative activity

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: prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi54/26	**Course title:** Vocal Interpretation 6
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: 5	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - systematic work in the study of compositions (20%) - 8 compositions - more demanding artificial songs by contemporary Slovak composers, more demanding arias of the Baroque period, more demanding vocal compositions of the Classical period, more demanding songs of the Romantic period, more demanding operatic arias (20%) - preparation of the Bachelor's artistic performance (20%) - presentation of the Bachelor's artistic performance (20%) - recording of artistic performances in IDM AU BB (10%)	
Educational outcomes (performance standard): - to know professional terminology related to the interpretation of vocal works - able to work independently in the study of repertoire - able to meet the specifics of the vocal language of the interpreted composers - able to flexibly meet the requirements of individual stylistic periods - Baroque, Classicism, Romanticism, 20th and 21st century music - be able to overcome the vocal-technical difficulties of the interpreted compositions with vocal-technical agility - be able to express the content of given works with depth and conviction using vocal expressive means - be able to present a complete artistic performance - a semi-recital lasting at least 30 minutes	
Brief outline of course (contents standard): - we improve technical readiness and sophistication in compositions intended for bachelor's artistic performance - we deepen vocal expressiveness to achieve a convincing expression of the content of the compositions intended for the Bachelor's artistic performance We apply the above requirements to the selected repertoire of the Bachelor's artistic performance, the dramaturgy of which must include: - 1 song by a contemporary Slovak composer - 1 aria from the Baroque period - 1 vocal composition from the Classical period	

- 1 song from the Romantic period
- 1 opera aria
- 3 songs by the same author (or song cycle)

Recommended literatue:

CONCONE, Giuseppe. 1960. 15 vocalises pour soprano ou mezzo- soprano, opus 12. Leipzig: Edition Peters.
Dostupné:
Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:9524898&theme=aubb
Web free: file:///C:/Users/Admin/Downloads/[Free- scores.com]_concone- giuseppe- vocalises-96725.pdf
VACCAI, Niccoló. Pratical Method for Alto, Baritone.
Dostupné z:
http://elatril.com/partituras/Metodos/Voz/Vaccai%20%20Metodo%20Pratico%20- %20Alto%20y%20Baritone.pdf
VACCAI, Niccoló. 1951. Praktická škola italského zpěvu, Praha: Národní hudební vydavatelství Orbis.
Dostupné: Knižnica AU: https://chamo.kis3g.sk/search/queryterm_1=VACCAI,+Niccol%C3%B3.+Praktick%C3%A1+%C5%A1kola+italsk%C3%A9ho+zp%C4%9Bvu&theme=aubb
TRNAVSKÝ, Mikuláš Schneider. 2001. Piesňová tvorba, Bratislava: Hudobné centrum. ISBN 80- 88884- 29- 2.
Dostupné z: https://old.hc.sk/data/aktuality/projekty/2017/schneider- trnavsky- songs.pdf
TRNAVSKÝ, Mikuláš Schneider. 1950. Slovenské národné piesne 1,2,3,4,5. Bratislava: Slovenské hudobné vydavateľstvo.
Dostupné:
Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:8396141&theme=aubb
Die Schönsten arie antiche für Gesang und Klavier. 2005. München: Riccordi. (súkromný archív pedagóga).
Twenty Four Italian Songs & Arias. Med. Hygh. op.81. Schirmme´s librery of musical classics.
Dostupné z: http://waltercosand.com/CosandScores/Composers%20E- K/Italian %20Songs/Twenty% 20Four%20Italian%20Songs%20&%20Arias%20(Piano%20&%20Voz).pdf
MOYZES, Alexander. 1959. Slovenské ľudové piesne, Bratislava: Slovenské vydavateľstvo krásnej lietratúry. (súkromný archív pedagóga).
KRŠKA, Pavol. 2008. Slovenské ľudové piesne, Žilinská univerzita. (súkromný archív pedagóga).
KARDOŠ, Dezider. 1956. Východoslovenské spevy II., Bratislava: Slovenské vydavateľstvo krásnej literatúry. (súkromný archív pedagóga).
BYSTRÝ, Viliam Figuš. 1980. Slovenské ľudové piesne, Bratislava: Slovenský hudobný fond.
Dostupné z: https://www.musicaslovaca.sk/index.php?route=product/product&product_id=598
SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters.
Dostupné z:
https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz)
MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Hohe Stimme, Leipzig: Peters.
MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Mittlere Stimme, Leipzig: Peters.
Dostupné z: https://imslp.org/wiki/20_Songs_(Mendelssohn%2C_Felix)
ČAJKOVSKIJ, Pjotr Iljič. Eugen Onegin.
Dostupné z: https://imslp.org/wiki/Eugene_Onegin,_Op.24_(Tchaikovsky,_Pyotr)

VERDI, Giuseppe. Macbeth.
Dostupné z: https://imslp.org/wiki/Macbeth_(Verdi,_Giuseppe)
MOZART, Wolfgang Amadeus. Don Giovanni.
Dostupné z: https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus)
MOZART, Wolfgang Amadeus. Le nozze di Figaro.
Dostupné z: https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus)
DVOŘÁK, Antonín. Biblické písně.
Dostupné z: https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn)
SMETANA, Bedřich. Prodaná nevěsta.
Dostupné z: https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich)

Language of instruction:
Slovak

Notes:
The student's total workload is 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
30 hours self-study
64 hours individual creative activity

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: prof. Mgr. art. Mária Tomanová, ArtD., doc. Mgr. Klaudia Račić Derner, ArtD., Mgr. art. Štefan Kocán, ArtD., Mgr. art. Martin Popovič, ArtD., Mgr. art. Mária Porubčinová, ArtD.

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms35/22	**Course title:** Voice Physiology and Hygiene - Musical theater singing 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Written test (30%)
- Problem solving during the semester (20%)

The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25- 23 points (at least 92%), for grade B you need to obtain 22- 20 points (at least 80%), for grade C you need to obtain 19- 17 points (at least 68%), for grade D you need to obtain 16- 14 points (at least 56%), for grade E you need to obtain 13- 10 points (at least 40%). Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus
- be able to apply in practice knowledge from the field of vocal hygiene
- understand the pedagogical aspects of vocal education
- be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas

Brief outline of course (contents standard):
the human voice: its origin, development, specifics
the structure of the vocal apparatus and its developmental stages
vocal disorders, defects and anomalies
music pedagogy: tasks, specifics
music psychology and its use in pedagogical practice
singing and its various types, methods of training the singing voice
didactic principles applied in the process of vocal training

Recommended literatue:
RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80-224-0768-2

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko - pedagogické centrum Banská Bystrica 2002. ISBN 80-8041-424-6
RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978- 80-89555-98-7
FRANĚK, Marek.2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80-246-0965-7
ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073
KALMÁROVÁ, Lívia. 1998. Zdravý hlas - pekný spev. Prešov 1998. ISBN 80-968059- 8-3

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: 28

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	14.29	10.71	0.0	0.0	3.57	0.0	0.0

Instructor: Mgr. art. Štefan Kocán, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Ms36/22	**Course title:** Voice Physiology and Hygiene - Musical theater singing 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Written test (30%)
- Problem solving during the semester (20%)

The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25- 23 points (at least 92%), for grade B you need to obtain 22- 20 points (at least 80%), for grade C you need to obtain 19- 17 points (at least 68%), for grade D you need to obtain 16- 14 points (at least 56%), for grade E you need to obtain 13- 10 points (at least 40%). Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus
- be able to apply in practice knowledge from the field of vocal hygiene
- understand the pedagogical aspects of vocal education
- be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas

Brief outline of course (contents standard):
- the human voice: its origin, development, specifics
- the structure of the vocal apparatus and its developmental stages
- vocal disorders, defects and anomalies
- music pedagogy: tasks, specifics
- music psychology and its use in pedagogical practice
- singing and its various types, methods of training the singing voice
- didactic principles applied in the process of vocal training

Recommended literatue:
RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80- 224- 0768- 2

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko - pedagogické centrum Banská Bystrica 2002. ISBN 80- 8041- 424- 6
RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978- 80- 89555- 98- 7
FRANĚK, Marek.2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80- 246- 0965- 7
ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073
KALMÁROVÁ, Lívia. 1998. Zdravý hlas - pekný spev. Prešov 1998. ISBN 80- 968059- 8- 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: 26

A	ABS	B	C	D	E	FX	ODP	Uzn.
80.77	0.0	11.54	7.69	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Štefan Kocán, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi80/22	**Course title:** Voice Physiology and Hygiene - Vocal Interpretation 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Written test (30%)
- Problem solving during the semester (20%)

The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25-23 points (minimum 92%), for grade B you need to obtain 22-20 points (minimum 80%), for grade C you need to obtain 19-17 points (minimum 68%), for grade D you need to obtain 16-14 points (minimum 56%), for grade E you need to obtain 13-10 points (minimum 40%).
Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus
- be able to apply in practice knowledge from the field of vocal hygiene
- understand the pedagogical aspects of vocal education
- be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas

Brief outline of course (contents standard):
- the human voice: its origin, development, specifics
- the structure of the vocal apparatus and its developmental stages
- vocal disorders, defects and anomalies
- music pedagogy: tasks, specifics
- music psychology and its use in pedagogical practice
- singing and its various types, methods of training the singing voice
- didactic principles applied in the process of vocal training

Recommended literatue:
RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80-224-0768-2

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko – pedagogické centrum Banská Bystrica 2002. ISBN 80-8041-424-6
RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978-80-89555-98-7
FRANĚK, Marek.2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80-246-0965-7
ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073
KALMÁROVÁ, Lívia. 1998. Zdravý hlas – pekný spev. Prešov 1998. ISBN 80-968059-8-3

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.
63.33	0.0	16.67	13.33	0.0	0.0	3.33	0.0	3.33

Instructor: Mgr. art. Štefan Kocán, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi81/22	**Course title:** Voice Physiology and Hygiene - Vocal Interpretation 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Written test (30%)
- Problem solving during the semester (20%)

The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25-23 points (minimum 92%), for grade B you need to obtain 22-20 points (minimum 80%), for grade C you need to obtain 19-17 points (minimum 68%), for grade D you need to obtain 16-14 points (minimum 56%), for grade E you need to obtain 13-10 points (minimum 40%).
Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus
- be able to apply in practice knowledge from the field of vocal hygiene
- understand the pedagogical aspects of vocal education
- be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas

Brief outline of course (contents standard):
- the human voice: its origin, development, specifics
- the structure of the vocal apparatus and its developmental stages
- vocal disorders, defects and anomalies
- music pedagogy: tasks, specifics
- music psychology and its use in pedagogical practice
- singing and its various types, methods of training the singing voice
- didactic principles applied in the process of vocal training

Recommended literatue:
RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80-224-0768-2

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko – pedagogické centrum Banská Bystrica 2002. ISBN 80-8041-424-6
RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978-80-89555-98-7
FRANĚK, Marek.2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80-246-0965-7
ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073
KALMÁROVÁ, Lívia. 1998. Zdravý hlas – pekný spev. Prešov 1998. ISBN 80-968059-8-3

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.
58.62	0.0	3.45	20.69	3.45	6.9	3.45	0.0	3.45

Instructor: Mgr. art. Štefan Kocán, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi5/24	**Course title:** Voice Physiology and Hygiene 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.	
Prerequisities :	
Course completion conditions: - Active participation in class (50%) - Written test (30%) - Problem solving during the semester (20%) The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25- 23 points (at least 92%), for grade B you need to obtain 22- 20 points (at least 80%), for grade C you need to obtain 19- 17 points (at least 68%), for grade D you need to obtain 16- 14 points (at least 56%), for grade E you need to obtain 13- 10 points (at least 40%). Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus - be able to apply in practice knowledge from the field of vocal hygiene - understand the pedagogical aspects of vocal education - be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas	
Brief outline of course (contents standard): the human voice: its origin, development, specifics the structure of the vocal apparatus and its developmental stages vocal disorders, defects and anomalies music pedagogy: tasks, specifics music psychology and its use in pedagogical practice singing and its various types, methods of training the singing voice didactic principles applied in the process of vocal training	
Recommended literatue: RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80-224-0768-2	

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko - pedagogické centrum Banská Bystrica 2002. ISBN 80-8041-424-6
RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978- 80-89555-98-7
FRANĚK, Marek.2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80-246-0965-7
ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073
KALMÁROVÁ, Lívia. 1998. Zdravý hlas - pekný spev. Prešov 1998. ISBN 80-968059- 8-3

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: 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. Štefan Kocán, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ I.Vi6/24	**Course title:** Voice Physiology and Hygiene 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Written test (30%)
- Problem solving during the semester (20%)

The number of points achieved in the test constitutes the following overall grade for the course: for grade A you need to obtain 25- 23 points (at least 92%), for grade B you need to obtain 22- 20 points (at least 80%), for grade C you need to obtain 19- 17 points (at least 68%), for grade D you need to obtain 16- 14 points (at least 56%), for grade E you need to obtain 13- 10 points (at least 40%). Credit will not be awarded to a student who has had more than three unexcused absences from lectures. Absence from lectures is compensable by a make-up written paper.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology from the field of general, musical and vocal pedagogy, as well as from the field of the human body structure - especially the voice-forming apparatus
- be able to apply in practice knowledge from the field of vocal hygiene
- understand the pedagogical aspects of vocal education
- be able to apply in practice the methods and didactic principles of vocal training in the context of the aforementioned areas

Brief outline of course (contents standard):
- the human voice: its origin, development, specifics
- the structure of the vocal apparatus and its developmental stages
- vocal disorders, defects and anomalies
- music pedagogy: tasks, specifics
- music psychology and its use in pedagogical practice
- singing and its various types, methods of training the singing voice
- didactic principles applied in the process of vocal training

Recommended literatue:
RANINEC, Jozef. 2003. Ľudský hlas a jeho kultivovanie. SAV, Bratislava 2003. ISBN 80- 224- 0768- 2

ZEMKO, Ján. 2002. Vybrané kapitoly z pedagogiky spevu, Metodicko - pedagogické centrum Banská Bystrica 2002. ISBN 80- 8041- 424- 6
RANINEC, Jozef. ZEMKO, Ján. 2018. Metodika spevu. FMU AU Banská Bystrica 2018. ISBN: 978- 80- 89555- 98- 7
FRANĚK, Marek.2005. Hudební psychologie. Nakladatelství Karolinum Praha 2005. ISBN 80- 246- 0965- 7
ŠIMKOVÁ, Oľga. 1997. Teória hudobnej výchovy/Základy vokálnej interpretácie, Bratislava: Univerzita Komenského 1997. ISBN 8022311073
KALMÁROVÁ, Lívia. 1998. Zdravý hlas - pekný spev. Prešov 1998. ISBN 80- 968059- 8- 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: 1

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

Instructor: Mgr. art. Štefan Kocán, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/ I.Dz63/22	**Course title:** Voice Training - Choir Conducting 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Ongoing preparation, performance of two artificial Slovak songs at the end of the semester (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of vocal works
- be able to work independently in the study of repertoire
- be able to construct vocal-technical compositions - Slovak folk songs arranged by Slovak composers, artificial songs by Slovak composers

Brief outline of course (contents standard):
1. breathing exercises
2. articulation exercises
3. building vocals on the vocal centre with a focus on head resonance
4. consolidation of head tone
5. extending the vocal range downwards and upwards

Recommended literatue:
CONCONE, Giuseppe. 1960. 15 vocalises pour soprano ou mezzo-soprano, opus 12. Leipzig: Edition Peters.
Dostupné:
Knižnica AU: https://chamo.kis3g.sk/lib/item?id=chamo:9524898&theme=aubb
Web free: file:///C:/Users/Admin/Downloads/[Free-scores.com]_concone-giuseppe-vocalises-96725.pdf
SCHNEIDER-TRNAVSKÝ, Mikuláš. 2001.Slzy a úsmevy. Bratislava: Hudobné centrum
SCHNEIDER-TRNAVSKÝ, Mikuláš. 1952. Drobné kvety. Bratislava: Slovenské hudobné vydavateľstvo

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 8

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. Peter Račko

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz64/22	**Course title:** Voice Training - Choir Conducting 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Ongoing, based on preparation, performance of two designated romantic songs at the end of the semester (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the interpretation of vocal works
- be able to work independently in the study of repertoire
- be able to construct songs of romantic literature in terms of vocal and technical aspects
- able to apply correct pronunciation in song literature

Brief outline of course (contents standard):
1. breathing exercises
2. articulation exercises
3. building vocals on the vocal centre with a focus on head resonance
4. consolidation of head tone
5. extending the vocal range downwards and upwards
6. dynamic shaping of vocals

Recommended literatue:
VACCAI, Niccoló. 1951. Praktická škola italského zpěvu, Praha: Národní hudební vydavatelství Orbis.
SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters. Dostupné z: https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz) MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Hohe Stimme, Leipzig: Peters. MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Mittlere Stimme, Leipzig: Peters.
DVOŘÁK, Antonín. 1990. V národním tónu, op. 73, Praha: Supraphon.
Dostupné z:https://imslp.org/wiki/In_Folk_Tone%2C_Op.73_(Dvo%C5%99%C3%A1k%2C_Anton%C3%ADn)
DVOŘÁK, Antonín. Biblické písně.
Dostupné z: https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn)

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 8

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Račko

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz65/22	**Course title:** Voice Training - Choir Conducting 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Ongoing preparation, performance of two pieces at the end of the semester - one artificial song and an aria (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the professional terminology related to the interpretation of vocal works
- be able to work independently in the study of repertoire
- be able to characterize the specifics of the interpretation of Baroque compositions
- be able to build vocal-technical compositions from the Baroque period, more demanding artificial songs by Slovak authors, romantic songs and appropriately demanding operatic arias
- able to apply the specifics of individual language

Brief outline of course (contents standard):
1. breathing exercises
2. articulation exercises
3. building vocals on the vocal centre with a focus on head resonance
4. consolidation of head tone
5. extending the vocal range downwards and upwards
6. dynamic shaping of vocals
7. vocal mobility
8. emphasis on correct articulation

Recommended literatue:
Arien album, sopran, Leipzig: Peters. Nr.734
Arien album, mezzo-soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters.
Dostupné z:
https://imslp.org/wiki/Arien-Album_(D%C3%B6rffel%2C_Alfred)
PURCELL, Henry. 1958. 40 songs for voice and piano 1.,2.,3.,4. New York: International music company.
Dostupné z:

https://www.amazon.com/40-Songs-Voice-Piano-High/dp/B004U7VQ5W
SCHUBERT, Franz. Gesänge für eine Singstimme mit Klavierbegleitung 1,2,3,4 5. Leipzig: Peters. Dostupné z: https://imslp.org/wiki/386_Lieder_(Schubert%2C_Franz) MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Hohe Stimme, Leipzig: Peters. MENDELSSOHN, Felix. Ausgewählte Lieder für eine Singstimme mit Klavierbeglaitung, Mittlere Stimme, Leipzig: Peters.
DVOŘÁK, Antonín. 1990. V národním tónu, op. 73, Praha: Supraphon.
Dostupné z:https://imslp.org/wiki/In_Folk_Tone%2C_Op.73_(Dvo%C5%99%C3%A1k%2C_Anton%C3%ADn)
DVOŘÁK, Antonín. Biblické písně.
Dostupné z: https://imslp.org/wiki/Biblical_Songs%2C_Op.99_(Dvořák%2C_Anton%C3%ADn)

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	16.67	0.0	0.0	0.0	0.0	0.0	16.67

Instructor: Mgr. art. Peter Račko

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz66/22	**Course title:** Voice Training - Choir Conducting 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.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Ongoing preparation, performance of two arias from different musical periods at the end of the semester (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the professional terminology related to the interpretation of vocal works
- be able to work independently in the study of repertoire
- be able to characterize the specifics of the interpretation of compositions of different musical periods
- be able to apply the specifics of individual languages
- able to complete vocal-expressive compositions, using adequate means of expression

Brief outline of course (contents standard):
1. breathing exercises
2. articulation exercises
3. dynamic vocal shaping
4. vocal mobility
5. emphasis on correct articulation
6. emphasis on soft onset and easy tone production

Recommended literatue:
Arien album, sopran, Leipzig: Peters. Nr.734
Arien album, mezzo-soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters.
Dostupné z:
https://imslp.org/wiki/Arien-Album_(D%C3%B6rffel%2C_Alfred)
PURCELL, Henry. 1958. 40 songs for voice and piano 1.,2.,3.,4. New York: International music company.
MOZART, Wolfgang Amadeus. Don Giovanni.
Dostupné z:

https://imslp.org/wiki/Don_Giovanni,_K.527_(Mozart,_Wolfgang_Amadeus)
MOZART, Wolfgang Amadeus. Le nozze di Figaro.
Dostupné z: https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus)
SMETANA, Bedřich. Prodaná nevěsta.
Dostupné z: https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich)

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
5 hours self-study
12 hours individual creative activity

Course assessment
Total number of assessed students: 6

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	16.67	0.0	0.0	0.0	0.0	0.0	16.67

Instructor: Mgr. art. Peter Račko

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0001/26	**Course title:** nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 1
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on Baroque musical works; and evaluate stylistic authenticity in the performance of Baroque music.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0002/26	**Course title:** nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 2
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate performance nuances specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to performance-related challenges; formulate a performance analysis in writing or via presentation; identify expressive challenges within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from the Classical period; and evaluate stylistic authenticity in the performance of works from the Classical period.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0003/26	**Course title:** nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 3
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works of musical Romanticism; and evaluate stylistic authenticity in the interpretation of works from the Romantic era.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0004/26	**Course title:** nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 4
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the study program, the student will be able to: demonstrate—both practically and theoretically—interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on 20th- and 21st-century musical works; and evaluate stylistic authenticity in the performance of 20th- and 21st-century music.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0005/26	**Course title:** nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 5
Type, load and method of educational activities: **Type:** Seminar **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.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): Upon successful completion of the study program, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from all stylistic periods; and evaluate stylistic authenticity in the interpretation of works from all stylistic periods.	
Brief outline of course (contents standard): Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.	
Recommended literatue: Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 60 hours per semester (1 credit / 30 hours). 26 hours of in-person instruction 14 hours of individual creative work 20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn0006/26	**Course title:** nterpretation Seminar – Bassoon, Flute, Oboe, Clarinet, Saxophone 6

Type, load and method of educational activities:
Type: Seminar
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.

Prerequisities :

Course completion conditions:
Active participation in class (40%), performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
Upon successful completion of the educational process, the student will be able to: practically and theoretically demonstrate interpretive approaches specific to their field of study and instrumental specialization; evaluate the stylistic interpretation of a work; define solutions to interpretive challenges; formulate an interpretive analysis in writing or via presentation; identify expressive issues within the works performed; integrate theoretical preparation with artistic performance; articulate interpretive perspectives on works from all stylistic periods; assess stylistic authenticity in the interpretation of works from all stylistic periods; and defend their own interpretation of a work.

Brief outline of course (contents standard):
Artistic output / performance analysis / verbalizing evaluative aspects of a performance from the perspectives of both performer and listener (discussion); Diversity and comparison of performance approaches; Analysis of a performance based on the musical score and recordings; Presentation of a seminar paper addressing performance-related issues; Information on current developments in the field of musical performance art on both the global and domestic scenes.

Recommended literatue:
Specialized texts and publications in the field of musical performance, tailored to specific study concentrations or instrumental/vocal specializations as required by the teaching faculty. Example from the recommended reading list: Bruce A., *Dreaming and Thinking in Music*, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 60 hours per semester (1 credit / 30 hours).
26 hours of in-person instruction
14 hours of individual creative work
20 hours of independent 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. Milan Oravec, ArtD.

Last changed: 05.08.2026

Granted by: