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Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP19/22	**Course title:** Analysis of artworks 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive analysis of the student's pre-selected work and the designated work in the exam (40%)
- The number of points achieved in the seminar constitutes the following overall course grade: for a grade of A, at least 94 points must be obtained, for a grade of B, at least 87 points must be obtained, for a grade of C, at least 80 points must be obtained, for a grade of D, at least 73 points must be obtained, for a grade of E, at least 65 points must be obtained (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the specifics of the analyzed works of different types and genres up to the Baroque period,
- be able to apply the knowledge to an unfamiliar work,
- be able to recognize the main features of works of the period,

Brief outline of course (contents standard):
1. Focuses on a comprehensive music-theoretical, aesthetic, historical analysis of works of various types and genres up to the Baroque period
2. Analysis of musical notation as well as musical examples
3. Work with specialized literature, its use, processing and mastering in the subject matter

Recommended literatue:
HŮLA, Zdeněk. 1985. Nauka o kontrapunktu. Praha. Supraphon. 02-001-85
JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85
KRESÁNEK, Jozef. 1997. Slovenská ľudová pieseň zo stanoviska hudobného. Bratislava. Národné hudobné centrum. ISBN 80-88880-14-9
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6
KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83
JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82

MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3

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: 14

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	0.0	7.14	7.14	0.0	14.29	0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP20/22	**Course title:** Analysis of artworks 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive analysis of the student's pre-selected work and the designated work in the exam (40%)
- The number of points achieved in the seminar constitutes the following overall course grade: for a grade of A, at least 94 points must be obtained, for a grade of B, at least 87 points must be obtained, for a grade of C, at least 80 points must be obtained, for a grade of D, at least 73 points must be obtained, for a grade of E, at least 65 points must be obtained (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the specifics of the analyzed works of different types and genres of the Classical period,
- be able to apply the knowledge to an unfamiliar work,
- be able to recognize the main features of works of the period,

Brief outline of course (contents standard):
1. Focuses on a comprehensive music-theoretical, aesthetic, historical analysis of works of various types and genres of the Classical period
2. Analysis of musical notation as well as musical examples
3. Work with specialized literature, its use, processing and mastering in the subject

Recommended literatue:
JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6
KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83
JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82
MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3
MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2

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

Language of instruction:
Slovak

Notes:
The 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: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
69.23	0.0	0.0	7.69	0.0	0.0	23.08	0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP21/22	**Course title:** Analysis of artworks 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive analysis of the student's pre-selected work and the designated work in the exam (40%)
- The number of points achieved in the seminar constitutes the following overall course grade: for a grade of A, at least 94 points must be obtained, for a grade of B, at least 87 points must be obtained, for a grade of C, at least 80 points must be obtained, for a grade of D, at least 73 points must be obtained, for a grade of E, at least 65 points must be obtained (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the specifics of the analyzed works of different types and genres of the Romantic period,
- be able to apply the knowledge to an unfamiliar work,
- be able to recognize the main features of the works of the period,

Brief outline of course (contents standard):
1. Focuses on a comprehensive music-theoretical, aesthetic, historical analysis of works of various types and genres of the Romantic period
2. Analysis of musical notation as well as musical examples
3. Work with specialized literature, its use, processing and mastering in the subject

Recommended literatue:
JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6
KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83
JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82
MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3
MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2

KRÄMER, Thomas. 1997. Lehrbuch der harmonischen Analyse. Wiesbaden. Breitkopf&Härtl. ISBN 978-3-7651-0305-6
KOFROŇ, Jaroslav. 1958. Učebnice harmonie. Praha. Státní nakladatelství krásne literatury, hudby a umění.
HŮLA, Zdeněk. 1956. Nauka o harmonii. Praha. Státní nakladatelství krásne literatury, hudby a umění.
HRADECKÝ, Emil. 1972. Úvod do studia tonální harmonie. Praha. Supraphon.
SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2
FILIP, Miroslav. 1997. Vývinové zákonitosti klasickej harmónie. Bratislava. Národné hudobné centrum. ISBN 80-967799-5-8
BENEŠ, Juraj. 2003. O harmónii. Bratislava. Hudobné centrum. ISBN 80-88884-40-3

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: 7

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

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP22/22	**Course title:** Analysis of artworks 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive analysis of the student's pre-selected work and the designated work in the exam (40%) - The number of points achieved in the seminar constitutes the following overall course grade: for a grade of A, at least 94 points must be obtained, for a grade of B, at least 87 points must be obtained, for a grade of C, at least 80 points must be obtained, for a grade of D, at least 73 points must be obtained, for a grade of E, at least 65 points must be obtained (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the specifics of the analyzed works of different types and genres of the 20th and 21st centuries, - be able to apply the knowledge to an unfamiliar work, - be able to recognize the main features of the works of that period,	
Brief outline of course (contents standard): 1. Focuses on a comprehensive music-theoretical, aesthetic, historical analysis of works of various types and genres of the 20th and 21st century. 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: JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3 SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2	

FILIP, Miroslav. 1997. Vývinové zákonitosti klasickej harmónie. Bratislava. Národné hudobné centrum. ISBN 80-967799-5-8
BENEŠ, Juraj. 2003. O harmónii. Bratislava. Hudobné centrum. ISBN 80-88884-40-3
SCHÖNBERG, Arnold. 2003. Štrukturálne funkcie harmónie. Bratislava. Hudobné centrum. ISBN 80-88884-41-1
NAVRÁTIL, Miloš. 1993. Nástin vývoje evropské hudby, 20. století. Ostrava. Montanex. ISBN 80-85300-26-5

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
7 hours self-study
10 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	0.0	28.57	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP11/22	**Course title:** Art Aesthetics 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.

Degree of study: II.

Prerequisities :

Course completion conditions:
1. Developing and presenting a project on a given topic (30%)
2. Successful completion of the exam (50%)
3. Active participation in the solution of part-tasks (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to aesthetics of art;
- be able to describe the basic relationship between aesthetics and philosophy of art;
- understand the nature of aesthetic consciousness;
- be able to identify the specifics of aesthetic thinking and demonstrate his/her knowledge through an aesthetic analysis of a selected work.

Brief outline of course (contents standard):
1. Etymology and definition of the terms aesthetics, art, aesthetics of art.
2. Basic conceptual and theoretical apparatus.
3. Aesthetics and philosophy of art - philosophizing art.
4. Aesthetic consciousness and philosophy.
5. Aesthetic thinking.

Recommended literatue:
ALBRECHT, Jan. 1999. Človek a umenie. Bratislava: Národné hudobné centrum. ISBN 80-88884-13-6.
BOTŤÁNKOVÁ, Eva. 1995. K prameňom estetického myslenia na Slovensku. Bratislava: Veda. ISBN 80-224-0202-8
FUJAK, Július (ed.). 2010. Otáz(ni)ky hudobnej semiotiky a estetiky. Nitra: Univerzita Konštantína Filozofa. ISBN 978-80-8094-693-7
KULKA, Tomáš. 2010. Co je umění? Červený Kostelec: Kosmas c.z. ISBN 978-80-8737-846-5 (archív pedagóga)
MATEJOVÁ, Miriam. 2006. Dejiny hudobnej estetiky od antického staroveku po klasicizmus: (príspevok k základom vyučovania hudobnej estetiky na vysokých školách). Ružomberok: Pedagogická fakulta Katolíckej univerzity. ISBN 80-8084-059-8
TATARKIEWICZ, Władysław. 1991. Dejiny estetiky I.-III. Bratislava: Tatran. 1985, 1988, 1991.

TURČANOVÁ, Helena. 1996. Estetika. Zvolen: Technická univerzita. ISBN 8022805564 (archív pedagóga)
ZOLTAI, Dénes. 1983. Dejiny hudobnej estetiky: etos a afekt. Bratislava: 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
7 hours self-study
10 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 60

A	ABS	B	C	D	E	FX	ODP	Uzn.
78.33	0.0	3.33	10.0	1.67	0.0	3.33	1.67	1.67

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP12/22	**Course title:** Art Aesthetics 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.

Degree of study: II.

Prerequisities :

Course completion conditions:
1. Elaboration and presentation of a seminar project on a given topic (30%)
2. Successful completion of the examination (50%)
3. Active participation in the solution of the partial tasks (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to aesthetics of art;
- be able to describe the basic relationship between the artist, the work of art and the percipient of art;
- understand the nature of the interpretation of a work of art as an aesthetic process;
- Able to characterize subject-object interaction.

Brief outline of course (contents standard):
1. Artist
2. Artistic creation
3. Artwork
4. Interpretation of a work of art
5. Subject - object interaction (percipient - artistic artefact)

Recommended literatue:
ALBRECHT, Jan. 1999. Člověk a umenie. Bratislava: Národné hudobné centrum. ISBN 80-88884-13-6.
ECO, Umberto. 2007. Umění a krása ve středověké estetice. Praha: ARGO. ISBN 978-80-7203-892-3
GLOCKOVÁ, Mária & DOLINSKÁ, Viktória. 2013. Kultúra - komunikácia - hudba (Interkultúrne súvislosti). Banská Bystrica: Akadémia umení, FMU. ISBN 978-80-895555-23-9
HEARTNEY, Eleanor. 2013. Art & today. London: Phaidon. ISBN 978-0-7148-6600-0.
KOPČÁKOVÁ, Slávka (Ed.). 2016. Súčasné hudobnoestetické myslenie na Slovensku v kontexte metodologických problémov estetiky a muzikológie. Prešov: Filozofická fakulta Prešovskej univerzity. ISBN 978-80-555-1595-3
KULKA, Tomáš. 2014. Umění a kýč. Praha: Torst, 3. vyd. ISBN 978-80-7215-477-7.
LÉVI - STRAUSS, Claude. 1993. Mýtus a význam. Bratislava: Archa. ISBN 80-7115-052-5

MATEJOVÁ, Miriam. 2006. Dejiny hudobnej estetiky od antického staroveku po klasicizmus: (príspevok k základom vyučovania hudobnej estetiky na vysokých školách). Ružomberok: Pedagogická fakulta Katolíckej univerzity. ISBN 80-8084-059-8
TATARKIEWICZ, Władysław. 1991. Dejiny estetiky I.-III. Bratislava. Tatran. 1985, 1988, 1991.
ZOLTAI, Dénes. 1983. Dejiny hudobnej estetiky: etos a afekt. Bratislava: 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
7 hours self-study
10 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 58

A	ABS	B	C	D	E	FX	ODP	Uzn.
84.48	0.0	3.45	3.45	1.72	1.72	3.45	0.0	1.72

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP13/22	**Course title:** Art Aesthetics 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: II.

Prerequisities :

Course completion conditions:
1. Elaboration and presentation of a seminar project on the assigned topic (30%)
2. Successful completion of the examination (50%)
3. Active participation in the solution of the partial tasks (20%)

Educational outcomes (performance standard):
Po úspešnom ukončení procesu vzdelávania študent bude:
- poznať základnú terminológiu súvisiacu s problematikou estetiky rôznych druhov umení;
- vedieť charakterizovať globálny kultúrny systém;
- vedieť popísať špecifiká subjektovej estetiky v rôznych druhoch umení;
- rozumieť podstate produkčnej, recepčnej a formálnej estetiky;
- schopný určiť špecifiká estetického myslenia a demonštrovať svoje poznanie na estetickej analýze vybraného diela.

Brief outline of course (contents standard):
1. Border genres of arts and intersections of arts.
2. Global cultural system.
3. Specifics of subject aesthetics in particular types of arts (music, visual arts, literary-dramatic, theatre, film, dance).
4. Production aesthetics.
5. Receptive aesthetics.
6. Formal aesthetics.

Recommended literatue:
BELIČOVÁ, Renata. 2006. Recepčná hudobná estetika. Univerzita Konštantína Filozofa, Nitra. ISBN 8080940703 (Archív pedagóga)
CARLSON, Marvin. 2006. Dejiny divadelných teórií. Bratislava: Divadelný ústav. ISBN 978-80-88987-23-9
FUJAK, Július (ed.). 2010. Otáz(ni)ky hudobnej semiotiky a estetiky. Nitra: Univerzita Konštantína Filozofa. ISBN 978-80-8094-693-7
GLOCKOVÁ, Mária & DOLINSKÁ, Viktória. 2013. Kultúra - komunikácia - hudba (Interkultúrne súvislosti). Banská Bystrica: Akadémia umení, FMU. ISBN 978-80-895555-23-9

GOODMAN, Nelson. 2007. Jazyky umění. Praha: Academia. ISBN 8020015198 (archív pedagóga)
MONACO, James. 2004. Jak číst film. Praha: Albatros 2004. ISBN 978-80-0001410-4.

Language of instruction:
Slovek

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: 33

A	ABS	B	C	D	E	FX	ODP	Uzn.
90.91	0.0	3.03	6.06	0.0	0.0	0.0	0.0	0.0

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP14/22	**Course title:** Art Aesthetics 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: II.

Prerequisities :

Course completion conditions:
1. Elaboration and presentation of a seminar project on the assigned topic (30%)
2. Successful completion of the examination (50%)
3. Active participation in the solution of the 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 creation and creation of aesthetic values;
- be able to describe the basic relationship between kitsch and art;
- understand the nature of non-artistic aesthetics;
- be able to determine the specifics of the reproduction of reality in artistic images;
- be able to characterize musical reproduction from an aesthetic point of view.

Brief outline of course (contents standard):
1. Reproduction of reality in artistic images.
2. Nature and art.
3. Extra-artistic aesthetics.
4. Kitsch and art.
5. Musical reproduction in terms of aesthetics.

Recommended literatue:
BOTŤÁNKOVÁ, Eva. 1995. K prameňom estetického myslenia na Slovensku. Bratislava: Veda. ISBN 80-224-0202-8
GLOCKOVÁ, Mária & DOLINSKÁ, Viktória. 2013. Kultúra - komunikácia - hudba (Interkultúrne súvislosti). Banská Bystrica: Akadémia umení, FMU. ISBN 978-80-895555-23-9
KOPČÁKOVÁ, Slávka (Ed.). 2016. Súčasné hudobnoestetické myslenie na Slovensku v kontexte metodologických problémov estetiky a muzikológie. Prešov: Filozofická fakulta Prešovskej univerzity. ISBN 978-80-555-1595-3
KRET, Anton. 2004. Hľadáte krásu? Eseje o nej. Bratislava - Smižany: Nadácia Dezidera Slavoja. ISBN 8096919717 (archív pedagóga)
KULKA, Tomáš. 2004. Umění a falzum. Praha: Academia. ISBN 802000954X (archív pedagóga)
KULKA, Tomáš. 2014. Umění a kýč. Praha: Torst, 3. vyd. ISBN 978-80-7215-477-7.
ZOLTAI, Dénes. 1983. Dejiny hudobnej estetiky: etos a afekt. Bratislava: 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
7 hours self-study
10 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 36

A	ABS	B	C	D	E	FX	ODP	Uzn.
94.44	0.0	2.78	0.0	2.78	0.0	0.0	0.0	0.0

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn173/23	**Course title:** Bass 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.	
Degree of study: II.	
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 dramaturgy 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, 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 agogy, 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 of reasonable difficulty - G. Kopprasch, M. Bordoni, Concertante pieces: G. F. G. Handel, A. Lebedev, E. Bordons, G. Bordons, G. Handel, A. Lebedev, E. K. Bozza, 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 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:
HAENDEL, Georg Fridrich: Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris, LEBEDEV, Alexander : Concertino for Bastrombone and piano, Edition Musicus, Ensemble publication, P.O.Box 32, NY,
Etudy:
KOPPRASCH, Georg : 60 Selected studies, VEB Friedrich Hofmeister, Musikverlag, Leipzig,
BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City

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: 2

ABS	NEABS
100.0	0.0

Instructor: Mgr. art. Albert Hrubovčák, 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/ II.Dn174/23	**Course title:** Bass 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.	
Degree of study: II.	
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 dramaturgy 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, 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 agogy, 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 of reasonable difficulty - G. Kopprasch, M. Bordoni, Concertante pieces: G. F. G. Handel, A. Lebedev, E. Bordons, G. Bordons, G. Handel, A. Lebedev, E. K. Bozza, 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 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:
HAENDEL, Georg Fridrich: Concerto for trombone and piano, Alphons Leduc, Edition Musicales, Paris, LEBEDEV, Alexander : Concertino for Bastrombone and piano, Edition Musicus, Ensemble publication, P.O.Box 32, NY,
Etudy:
KOPPRASCH, Georg : 60 Selected studies, VEB Friedrich Hofmeister, Musikverlag, Leipzig,
BORDOGNI, Rochut : Belcanto studies, International Music Company, New York City

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: 2

ABS	NEABS
100.0	0.0

Instructor: Mgr. art. Albert Hrubovčák, 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/ II.Dn161/22	**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.

Degree of study: II.

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.3, Op.7 Victoria:qPRESS Music Publishing
VIVALDI/BACH. 1984. Concerto for Brass quintet, Toronto:Canadian Brass Publishing
PILSS, Karl. 2018. Capriccio for Brass Quintet. Victoria:qPRESS Music Publishing

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. Andrej Sontág, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn162/22	**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.	
Degree of study: II.	
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.3, Op.7 Victoria:qPRESS Music Publishing VIVALDI/BACH. 1984. Concerto for Brass quintet, Toronto:Canadian Brass Publishing PILSS, Karl. 2018. Capriccio for Brass Quintet. Victoria:QPRESS Music Publishing	
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	37.5	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Andrej Sontág, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn163/22	**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.

Degree of study: II.

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.4, Op.8 Victoria:qPRESS Music Publishing
PRESSER, William. 1974. Third Brass Quintet Sion: Editions Bim & The Brass Press
KNUDSVIG, Peter. 1993. George Gershwin Prelude 2. 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: 7

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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn164/22	**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.	
Degree of study: II.	
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.4, Op.8 Victoria:qPRESS Music Publishing PRESSER, William. 1974. Third Brass Quintet Sion: Editions Bim & The Brass Press KNUDSVIG, Peter. 1993. George Gershwin Prelude 2. 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: 7

A	ABS	B	C	D	E	FX	ODP	Uzn.
57.14	0.0	42.86	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Andrej Sontág, 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/ II.Kn84/26	**Course title:** Chamber Music 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: 4	
Recommended semester of study: 1.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), preparing and performing chamber music pieces totaling at least 15 minutes (30%), a concert performance (20%), recording artistic performances in the IDM AU system, and passing the exam.	
Educational outcomes (performance standard): Upon successful completion of the program, the student will be: able to prepare and perform selected chamber music works, understand the basic interpretive criteria for chamber music works; be able to recognize stylistic characteristics of works in chamber music performance; understand the basic characteristics of instruments and their interpretive possibilities in chamber music works; and be able to convincingly present the formal and substantive qualities of chamber music works.	
Brief outline of course (contents standard): Study of selected chamber music works—duets, trios, quartets, quintets, etc.; professional approaches to interpretation in a chamber ensemble; the specifics of ensemble playing in a chamber setting; principles of creative collaboration in a chamber ensemble; interpretive characteristics of chamber works; evaluation (self-evaluation) of the performed interpretation.	
Recommended literatue: Scores of chamber music works published in print or available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours), 48 hours of in-class instruction, 48 hours of individual creative work, 24 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. Peter Pažický, ArtD., Mgr. art. Tomáš Valiček, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., doc. Mgr. Juraj Bartoš, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, 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/ II.Kn85/26	**Course title:** Chamber Music 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: 4	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), preparing and performing chamber music pieces totaling at least 15 minutes (30%), a concert performance (20%), recording artistic performances in the IDM AU system, and passing the exam.	
Educational outcomes (performance standard): Upon successful completion of the program, the student will be: able to prepare and perform selected chamber music works, understand the basic interpretive criteria for chamber music works; be able to recognize stylistic characteristics of works in chamber music performance; understand the basic characteristics of instruments and their interpretive possibilities in chamber music works; and be able to convincingly present the formal and substantive qualities of chamber music works.	
Brief outline of course (contents standard): Study of selected chamber music works—duets, trios, quartets, quintets, etc.; professional approaches to interpretation in a chamber ensemble; the specifics of ensemble playing among musical instruments in a chamber setting; principles of creative collaboration in a chamber ensemble; interpretive characteristics of chamber works; evaluation (self-evaluation) of the performed interpretation.	
Recommended literatue: Scores of chamber music works published in print or available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours), 48 hours of in-class instruction 48 hours of individual creative work 24 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. Peter Pažický, ArtD., Mgr. art. Tomáš Valiček, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., doc. Mgr. Juraj Bartoš, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, 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/ II.Kn86/26	**Course title:** Chamber Music 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: II.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), preparing and performing chamber music pieces totaling at least 15 minutes (30%), a concert performance (20%), recording artistic performances in the IDM AU system, and passing the exam.	
Educational outcomes (performance standard): Upon successful completion of the program, the student will be: able to prepare and perform selected chamber music works, understand the basic interpretive criteria for chamber music works; be able to recognize stylistic characteristics of works in chamber music performance; understand the basic characteristics of instruments and their interpretive possibilities in chamber music works; and be able to convincingly present the formal and substantive qualities of chamber music works.	
Brief outline of course (contents standard): Study of selected chamber music works—duets, trios, quartets, quintets, etc.; professional approaches to interpretation in a chamber ensemble; the specifics of ensemble playing in a chamber setting; principles of creative collaboration in a chamber ensemble; interpretive characteristics of chamber works; evaluation (self-evaluation) of the performed interpretation.	
Recommended literatue: Scores of chamber music works published in print or available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours), 48 hours of in-class instruction 48 hours of individual creative work 24 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. Peter Pažický, ArtD., Mgr. art. Tomáš Valiček, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., doc. Mgr. Juraj Bartoš, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, 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/ II.Kn87/26	**Course title:** Chamber Music 4
Type, load and method of educational activities: **Type:** Lecture / Practical **Recommended load (in hours):** **Weekly:** 1 / 1 **Whole study period total:** 13 / 13 **Method :** present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in class (40%), preparing and performing chamber music pieces totaling at least 10 minutes (30%), a concert performance (20%), recording artistic performances in the IDM AU system, and passing the exam.	
Educational outcomes (performance standard): Upon successful completion of the program, the student will be: able to prepare and perform selected chamber music works, understand the basic interpretive criteria for chamber music works; be able to recognize stylistic characteristics of works in chamber music performance; understand the basic characteristics of instruments and their interpretive possibilities in chamber music works; and be able to convincingly present the formal and substantive qualities of chamber music works.	
Brief outline of course (contents standard): Study of selected chamber music works—duets, trios, quartets, quintets, etc.; professional approaches to interpretation in a chamber ensemble; the specifics of ensemble playing in a chamber setting; principles of creative collaboration in a chamber ensemble; interpretive characteristics of chamber works; evaluation (self-evaluation) of the performed interpretation.	
Recommended literatue: Scores of chamber music works published in print or 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), 40 hours of in-class instruction, 12 hours of individual creative work, and 8 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. Peter Pažický, ArtD., Mgr. art. Tomáš Valiček, ArtD., doc. Mgr. art. Eva Varhaníková, ArtD., doc. Mgr. Juraj Bartoš, Mgr. art. Marek Pastírik, ArtD., M. Mus. Viktória Skokanová, Mgr. art. Peter Solárik, ArtD., Mgr. art. Andrej Sontág, ArtD., Mgr. art. Martin Budinský, ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., Mgr. art. Jozef Vohár, 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/ II.Vi37-1/26	**Course title:** Chamber 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: 4

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Rehearsal of 2 - 3 compositions 40%
- Completion of a public concert
- 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;
- know the main vocal-instrumental works of the 17th-19th centuries.
- be able to orient and have an overview of the basic literature of chamber works for singing;
- understand the interpretative differences and specificities of works of different stylistic periods;
- be able to work independently in the study of chamber and vocal-instrumental works;
- capable of independent technical and performance work in the preparation of the studied work;
- Able to navigate the sound of a chamber vocal ensemble
Translated with www.DeepL.com/Translator (free version)

Brief outline of course (contents standard):
Focusing on the interpretation of chamber and vocal-instrumental works of various styles. 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:
Bach, Johan Sebastian: Johannes-Passion; Edition Peters Leipzig, Nr.415-330/214/82
Album: Alte Meisters des bel canto;Edition Peters Leipzig, Nr.415-330/263/68
Mozart, Wolfgang Amadeus: Missa c mol, KV 427; Editio Peters, ISMN M-014-07042-7
Dvořák, Antonín: Biblické písně op.99; Státní hudební vydavatelství Praha 1961
Schneider-Trnavský: Alma Redemptoris, vocal, vl., vcl., org.; Ed. Musica Bratislava 1920
Schubert Franz: Messe G dur; Edition Peters Leipzig, ISBN 9790014106799
Čajkovskij, Peter, Iljič: 6 Duette, op. 46; vyd. Forberg, i.n. FORBERG 94054
Vivaldi, Antonio: Gloria;
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi38-1/26	**Course title:** Chamber 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: 4	
Recommended semester of study: 2.	
Degree of study: II.	
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 terminology and overview of the development of the art of chamber singing, chamber ensemble; - know the main vocal-instrumental works of the 17th-19th centuries. - be able to orient and have an overview of the basic literature of chamber works for singing; - understand the interpretative differences and specificities of works of different stylistic periods; - be able to work independently in the study of chamber and vocal-instrumental works; - capable of independent technical and performance work in the preparation of the studied work; - Able to navigate the sound of a chamber vocal ensemble Translated with www.DeepL.com/Translator (free version)	
Brief outline of course (contents standard): Focusing on the interpretation of chamber and vocal-instrumental works of various styles. 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: Dvořák, Antonín: Stabat Mater; SNKLHU Praha 1956 Verdi, Giuseppe: Requiem; Edition Peters Leipzig 1965 Mozart, Wolfgang Amadeus: Vesperae sollennes de confessore, K 339; Ed. Faber Music, ISBN - 13 : 978-0571511693 Brahms, Johannes: Vocal Duets and Quartets; Indiana University Press 1998, ISBN - 10 . 0253334020	
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: doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi39-1/26	**Course title:** Chamber 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: 4	
Recommended semester of study: 3.	
Degree of study: II.	
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 main works of vocal chamber music of the 17th-21st centuries, their categorization; - know the main works of vocal-instrumental music of the 17th-21st centuries; - understand the stylistic performance requirements and their authorial specifications; - be able to work independently in the performance preparation of chamber and vocal-instrumental works; - capable of independent artistic, technical and psychological preparation for concert performance;	
Brief outline of course (contents standard): Interpretation of chamber and vocal-instrumental works of various styles. Practice in chamber vocal ensembles, respecting stylistic performance requirements (periods, composers). Familiarity with the historical development of the creation of chamber vocal and vocal-instrumental works.	
Recommended literatue: Dvořák, Antonín: Mše D dur; Editio Supraphon Praha 1962 Mendelssohn, Felix: 6 Duets, op. 63; David Press, ISBN-13: 978-1447475644 Bach, Johann Sebastian: Cantata 78, Jesu, der Du meine Seele; P. Eulenburg 1982, ISBN 13: 9783795761455 Martinů, Bohuslav: Otvírání studánek; Editio Supraphon Praha 1972 Mozart, Wolfgang Amadeus: Vesperae solennes de confessore, K339; Ed. Faber Music ISBN - 13 : 978-0571511693 Brahms, Johannes: Vocal Duets and Quartets; Indiana University Press 1998, ISBN - 10 . 0253334020 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).
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: doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi40-1/24	**Course title:** Chamber 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: 2	
Recommended semester of study: 4.	
Degree of study: II.	
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 main works of vocal chamber music of the 17th-21st centuries, their categorization; - know the main works of vocal-instrumental music of the 17th-21st centuries; - understand the stylistic performance requirements and their authorial specifications; - be able to work independently in the performance preparation of chamber and vocal-instrumental works; - capable of independent artistic, technical and psychological preparation for concert performance Translated with www.DeepL.com/Translator (free version)	
Brief outline of course (contents standard): Interpretation of chamber and vocal-instrumental works of various styles. Practice in chamber vocal ensembles, respecting stylistic performance requirements (periods, composers). Familiarity with the historical development of the creation of chamber vocal and vocal-instrumental works.	
Recommended literatue: Čajkovskij, Peter, Iljič: 6 Duette, op. 46; vyd. Forberg, i.n. FORBERG 94054 Bella, Ján Levoslav: Piesne; ŠHV Bratislava 1964 Verdi, Giuseppe: Requiem; Edition Peters Leipzig, Mozart, Wolfgang Amadeus: Vesperae sollennes de confessore, K 339; Ed. Faber Music, ISBN - 13 : 978-0571511693 Brahms, Johannes: Vocal Duets and Quartets; Indiana University Press 1998, ISBN - 10 : 0253334020 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).
26 hours of contact teaching
4 hours self-study
30 hours individual creative activity

Course assessment
Total number of assessed students: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
76.92	0.0	23.08	0.0	0.0	0.0	0.0	0.0	0.0

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz36/26	**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.	
Degree of study: II.	
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 - to 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. Learn independent intonation2. and tuning in ensembles. 3. To rehearse 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). 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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz37/26	**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.

Degree of study: II.

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
- to 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. Learn independent intonation2. and tuning in ensembles.
3. To rehearse 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).
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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz38/26	**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.	
Degree of study: II.	
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: - master the technique of vocal expression in different styles and groupings - be able to artistically work independently with a vocal group - be able to dramaturgically and artistically prepare a short concert performance with the ensemble - master all the songs from the ensemble's dramaturgical plan	
Brief outline of course (contents standard): 1. Mastering different ways of singing depending on the style and period of the song 2. To learn independent dramaturgical and artistic work with the ensemble. 3. Artistic direction of rehearsals in preparation for a concert. 4. Study, rehearsal of specific works of the dramaturgical plan of the ensemble.	
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). 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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz39/26	**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.	
Degree of study: II.	
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: - master the technique of vocal expression in different styles and groupings - be able to artistically work independently with a vocal group - be able to dramaturgically and artistically prepare a short concert performance with the ensemble - master all the songs from the ensemble's dramaturgical plan	
Brief outline of course (contents standard): 1. Mastering different ways of singing depending on the style and period of the song 2. To learn independent dramaturgical and artistic work with the ensemble. 3. Artistic direction of rehearsals in preparation for a concert. 4. Study, rehearsal of specific works of the dramaturgical plan of the ensemble.	
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). 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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.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: 6

Recommended semester of study: 1.

Degree of study: II.

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, 4 compositions from the literature of the 20th and 21st centuries, 4 compositions from the literature of the 20th and 21st centuries. in the representation of also slov. composers and 2 simpler vocal-instrumental works (40%)
- recording of artistic outputs in IDM AU BB (20%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know and be able to conduct in practice 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
- know the specifics of conducting and working on simpler vocal-instrumental compositions
- able to work independently in the study of the choral repertoire studied

Brief outline of course (contents standard):
1. Conducting technique - 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. Study of simpler vocal-instrumental compositions
4. Conducting itself, conducting analysis of major choral works of the turn of the 20th-21st century and contemporary choral literature

Recommended literatue:
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, , 1. Hrušovský, Iršai, Špiláka iní.....). materiál vokálno-inštrumentálnych skladieb (A. Vivaldi, W.A.Mozart....)

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 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: 0

A	ABS	B	C	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., prof. Miroslawa Knapik, Mgr. art. Veronika Veverková, ArtD., Mgr. art. Adam Sedlický, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.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: 6	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - performance of at least 8 pieces from major choral literature across the entire period of music history and a major vocal-instrumental composition (40%) - recording of artistic performances in the IDM AU BB (20%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know and be able to conduct works of major world choral literature in practice - be able to characterize the specifics of interpretation of compositions of different periods and genres. - be able to conduct selected works of world literature - know the specifics of conducting and working on vocal-instrumental works - be able to work independently in the study of the repertoire studied	
Brief outline of course (contents standard): 1. Conducting technique - mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. implemented directly in specific compositions 3. Study of vocal-instrumental composition 4. Conducting itself, conducting analysis of major choral works	
Recommended literatue: MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80-85182-24-6 Konkrétne závažné zborové skladby cykly vyššej technickej a výrazovej náročnosti (A.F. Poulenc, C. Debussy, Moneverdi, Verdi, Bruckner, Hrušovský, Špilák, Iršai a iní...) a vokálno-inštrumentálne dielo romantického, súčasného skladateľa. 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

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: 0

A	ABS	B	C	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., prof. Miroslawa Knapik, Mgr. art. Veronika Veverková, ArtD., Mgr. art. Adam Sedlický, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz03/26	**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: 6	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - performance of at least 8 pieces from major choral literature across the entire period of music history and a major vocal-instrumental composition (40%) - recording of artistic performances in the IDM AU BB (20%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know and be able to conduct works of major world choral literature in practice - be able to characterize the specifics of interpretation of compositions of different periods and genres. - be able to conduct selected works of world literature in public performances - know the specifics of conducting and working on vocal-instrumental compositions - be able to work independently in the study of the repertoire studied	
Brief outline of course (contents standard): 1. Conducting technique - mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. implemented directly in specific compositions 3. Study of vocal-instrumental composition 4. Conducting itself, conducting analysis of major choral works	
Recommended literatue: MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80-85182-24-6 - Konkrétne závažné zborové skladby cykly vyššej technickej a výrazovej náročnosti (A.F. Poulenc, C. Debussy, Moneverdi, Verdi, Bruckner, Hrušovský, Špilák, Iršai a iní...) a vokálno-inštrumentálne dielo romantického, súčasného skladateľa. 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

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: 0

A	ABS	B	C	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., prof. Miroslawa Knapik, Mgr. art. Veronika Veverková, ArtD., Mgr. art. Adam Sedlický, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz04/22	**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: II.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - composing a minimum of 5 pieces from major choral literature across the entire period of music history and compositions for the final concert (30%) - recording artistic performances in the IDM AU BB (30%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know and be able to conduct works of major world choral literature in practice - be able to characterize the specifics of interpretation of compositions of different periods and genres. - be able to conduct selected compositions of world and verbal music. Selected selected works of choral literature in concerts - able to work independently in the study of the repertoire studied	
Brief outline of course (contents standard): 1. Conducting technique - mastery of the whole issue of conducting 2. Automation of more demanding conducting techniques: alternating rhythms, metre, etc. implemented directly in specific compositions 3. Study of vocal-instrumental composition 4. Conducting itself, conducting analysis of major choral works	
Recommended literatue: MAĽKO, Nikolaj Andrejevič. 1993. Základy techniky dirigovania. Bratislava HTF VŠMU. ISBN 80-85182-24-6 Konkrétne závažné zborové skladby cykly vyššej technickej a výrazovej náročnosti (A.F. Poulenc, C. Debussy, Moneverdi, Verdi, Bruckner, Hrušovský, Špilák, Iršai a iní...) a konkrétne skladby záverečného koncertu 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

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: 5

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

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz20-1/26	**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: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- performance of 3 compositions from choral literature at the turn of the 20th and 21st centuries, 3 compositions from literature of the 20th and 21st centuries, 3 compositions from literature of the 20th and 21st centuries. in the representation of also slov. composers and a simpler orchestral work from the Baroque or Classical period (40%)
- 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 navigate difficult choral and simpler orchestral scores
- be able to perform challenging choral and simpler orchestral scores on the piano
- be able to independently construct specific choral compositions musically and structurally
- be familiar with works of choral literature by world and Slovak composers from the 20th and 21st centuries

Brief outline of course (contents standard):
1. Expressive and structural aspects of demanding choral compositions
2. Automation of playing from difficult choral and simple orchestral scores
3. Analysis of challenging compositions of 20th and 21st century choral literature

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. a 21. storočia vyššej technickej náročnosti (F. Poulenc, C. Debussy, a iní...), skladby svet. a slov. skladateľov 20. 21. storočia. (L. Borzík, M. Lauridsen, E. Whitacre, P. Eben, Z. Lukáš, , 1. Hrušovský, J. Iršai, P. Špiláka iní.....), a orchestrálne skladby z obdobia baroka a klasicizmu (J. S. Bach, W. A. Mozart, J. Haydn a iní...)
PAZÚRIK, Milan, SEDLICKÝ Štefan. 2011. Zborník skladieb. Banská Bystrica: PF UMB. ISBN 978-80-557-0292-6

Language of instruction:

Slovak

Notes:
Total student 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.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz21-1/26	**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: II.	
Prerequisities :	
Course completion conditions: - active participation in class (50%) - performance of 7 compositions from major choral literature across the entire period of music history and a simpler vocal-instrumental composition from the Baroque or Classical periods (40%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to navigate difficult choral and simple vocal-instrumental scores - be able to perform challenging choral and simple vocal-instrumental scores on the piano - be able to independently construct specific choral and vocal-instrumental pieces musically and structurally	
Brief outline of course (contents standard): 1. Expressive and structural aspects of demanding choral and simple vocal-instrumental compositions 2. Automation of playing from difficult choral and simpler vocal-instrumental scores 3. Analysis of challenging choral compositions of world and Slovak composers 4. Analysis of simple vocal-instrumental compositions from the Baroque and Classical 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 závažné zborové skladby cykly vyššej technickej a výrazovej náročnosti (F. Poulenc, C. Debussy, C. Moneverdi, G. Verdi, A. Bruckner, 1. Hrušovský, P. Špilák, J. Iršai a iní...) a vokálno-inštrumentálne diela z obdobia baroka a klasicizmu (J. S. Bach, W. A. Mozart. J. Haydn 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	

Language of instruction:
Slovak

Notes:
Total student 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.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz22-1/26	**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:

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- performance of 7 pieces from major choral literature across the whole period of music history and more challenging vocal-instrumental pieces from the Romantic period or from the 20th and 21st centuries (40%)
- 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 navigate through demanding choral and vocal-instrumental scores
- be able to perform challenging choral and vocal-instrumental scores on the piano
- be able to independently construct specific choral and vocal-instrumental pieces musically and structurally
- know the works of choral literature by world and Slovak composers
- know vocal-instrumental works from the Romantic period and from the 20th and 21st centuries

Brief outline of course (contents standard):
1. Expressive and structural aspects of demanding choral and vocal-instrumental compositions
2. Automation of playing from difficult choral and vocal-instrumental scores
3. Analysis of challenging choral compositions by world and Slovak composers
4. Analysis of challenging vocal-instrumental compositions 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 závažné zborové skladby cykly vyššej technickej a výrazovej náročnosti (F. Poulenc, C. Debussy, C. Moneverdi, G. Verdi, A. Bruckner, 1. Hrušovský, P. Špilák, J. Iršai a iní...) a vokálno-inštrumentálne diela z obdobia romantizmu alebo z 20. a 21. storočia (F. Schubert, C. Orff., G. Mahler 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

Language of instruction:
Slovak

Notes:
Total student 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.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz23-1/24	**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: 1

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- 4 compositions from serious 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 challenging choral scores
- be able to perform challenging choral scores on the piano
- be able to independently construct specific choral compositions musically and structurally
- be familiar with works of choral literature by world and Slovak composers

Brief outline of course (contents standard):
1. Expressive and structural aspects of demanding choral compositions
2. Automation of playing from challenging choral scores
3. Analysis of challenging choral compositions by world and Slovak 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 závažné zborové skladby cykly vyššej technickej a výrazovej náročnosti (F. Poulenc, C. Debussy, C. Moneverdi, G. Verdi, A. Bruckner, 1. Hrušovský, P. Špilák, J. Iršai 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

Language of instruction:
Slovak

Notes:

Total student 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	25.0	25.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz28/26	**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: 3	
Recommended semester of study: 1.	
Degree of study: II.	
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 demands of the conductor on stage - know specific pieces from a given ensemble's dramaturgical plan by heart	
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. To master the artistic expression also in vocal-instrumental works. 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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz29/26	**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: 3	
Recommended semester of study: 2.	
Degree of study: II.	
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 a choir and in smaller ensembles - be able to respond to the conductor's gesture and understand the artistic demands of the conductor on stage - know specific pieces from a given dramaturgical plan of the ensemble by heart	
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. To master the artistic expression also in vocal-instrumental works. 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: 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	

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz30/26	**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: 3	
Recommended semester of study: 3.	
Degree of study: II.	
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 choreography - know and be able to perform specific compositions by heart on stage	
Brief outline of course (contents standard): 1. Perfecting the technique of vocal expression according to the style of the song. 2. To study difficult compositions with non-musical elements in choral intonation2. 3. Mastering interpretation combined with simple choreography of the ensemble 4. Study, rehearsal and concert performance of specific works of dramatic 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: 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	

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz31/26	**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: II.	
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 choreography - know and be able to perform specific compositions by heart on stage	
Brief outline of course (contents standard): 1. Perfecting the technique of vocal expression according to the style of the song. 2. To study difficult compositions with non-musical elements in choral intonation2. 3. To master the interpretation connected with the choreography of the ensemble 4. Study, rehearsal, and concert performance of specific works of dramatic 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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/II. Dz 57/26	**Course title:** Choral Singing - Canzona Neosolium 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.

Degree of study: II.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
Upon successful completion of the program, the student will:
- understand vocal technique in a choir
- know how to and be able to sing in tune within the choir and in their vocal section
- be able to respond to the conductor’s gestures and understand the conductor’s artistic demands on stage
- be able to perform specific pieces from the ensemble’s program by heart

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 international and Slovak choral literature from various periods and genres.
The program will be tailored to the needs of concerts and other public performances, as well as workshops, that are scheduled for a specific school year.

Language of instruction:
Slovak

Notes:
Total student workload is 30 hours per semester (1 credit / 30 hours of work).
13 hours contact teaching
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: 02.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/II. Dz 58/26	**Course title:** Choral Singing - Canzona Neosolium 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.	
Degree of study: II.	
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 a choir and in smaller ensembles - be able to respond to the conductor's gesture and understand the artistic demands of the conductor on stage - know specific pieces from a given dramaturgical plan of the ensemble by heart	
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 scheduled for a specific school. year.	
Language of instruction: Slovak	
Notes: Total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours contact teaching	

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 02.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/II. Dz 59/26	**Course title:** Choral Singing - Canzona Neosolium 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: II.	
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 choreography - know and be able to perform specific compositions by heart on stage	
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 is 30 hours per semester (1 credit / 30 hours of work). 13 hours contact teaching 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: 02.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/II. Dz 60/26	**Course title:** Choral Singing - Canzona Neosolium 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: II.	
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): Po úspešnom ukončení procesu vzdelávania študent bude: - rozumieť a správne uplatňovať techniku hlasového prejavu v speváckom zbore - byť schopný bezproblémovo intonovať v zbore aj kompozície 21. storočia - vedieť interpretovať skladby spojené s choreografiou - ovládať a byť schopný predviesť na pódiu konkrétne skladby spamäti	
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 is 30 hours per semester (1 credit / 30 hours of work). 13 hours contact teaching 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: 02.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz40/26	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in classes (30%) - Rehearsing and mastering the designated repertoire of the Canzona Neosoliensis women's choir (30%) - Participation in a concert or other public performance (30%) - Recording of artistic performances at IDM AU BB (10%).	
Educational outcomes (performance standard): - Active participation in classes (30%) - Rehearsing and mastering the designated repertoire of the Canzona Neosoliensis women's choir (30%) - Participation in a concert or other public performance (30%) - Recording of artistic performances at IDM AU BB (10%).	
Brief outline of course (contents standard): Improving vocal technique in a women's choir. Enhancing the quality of the choir's intonation. Developing artistic expression, including in vocal-instrumental works. Studying and rehearsing specific works from the choir's repertoire	
Recommended literatue: A selection of international and Slovak choral literature from various periods and genres. The program will be tailored to the needs of concerts and other public performances, as well as workshops, that are scheduled for a specific 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 classroom instruction 14 hours of self-study 20 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. Veronika Veverková, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz41/26	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in classes (30%) - Rehearsing and mastering the designated repertoire of the Canzona Neosoliensis choir (30%) - Participation in a concert or other public performance (30%) - Recording of artistic performances at IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the course, the student will: - understand vocal technique in a women's choir - know how to and be able to sing in tune in a choir as well as in smaller ensembles - be able to respond to the conductor's gestures and understand the conductor's artistic requirements on stage - be able to perform specific pieces from the ensemble's program by heart	
Brief outline of course (contents standard): Improving vocal technique in a women's choir. Enhancing the quality of the choir's intonation. Developing artistic expression, including in vocal-instrumental works. Studying and rehearsing specific works from the choir's repertoire	
Recommended literatue: A selection of international and Slovak choral literature from various periods and genres. The program will be tailored to the needs of concerts and other public performances, as well as workshops, that are scheduled for a specific 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 classroom instruction 14 hours of self-study 20 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. Veronika Veverková, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz42/26	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in classes (30%) - Rehearsing and mastering the designated repertoire of the Canzona Neosoliensis choir (30%) - Participation in a concert or other public performance (30%) - Recording of artistic performances at IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the program, the student will: - understand and correctly apply vocal technique in a women's choir - be able to sing 21st-century compositions in a choir with ease - be able to interpret pieces combined with choreography - have mastered specific pieces and be able to perform them from memory on stage	
Brief outline of course (contents standard): Refining vocal technique according to the style of the composition. In choral intonation, studying challenging compositions with non-musical elements Mastering interpretation combined with simple body choreography Studying, rehearsing, and performing specific works from the choir's repertoire	
Recommended literatue: A selection of international and Slovak choral literature from various periods and genres. The program will be tailored to the needs of concerts and other public performances, as well as workshops, that are scheduled for a specific school year.	
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 classroom instruction 4 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. Veronika Veverková, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz43/26	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in classes (30%) - Rehearsing and mastering the designated repertoire of the Canzona Neosoliensis choir (30%) - Participation in a concert or other public performance (30%) - Recording of artistic performances at IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the program, the student will: - understand and correctly apply vocal technique in a women's choir - be able to sing 21st-century compositions in a choir with ease - be able to interpret pieces combined with choreography - have mastered specific pieces and be able to perform them from memory on stage	
Brief outline of course (contents standard): Refining vocal technique according to the style of the composition. Studying challenging compositions with non-musical elements in a choral setting Mastering interpretation in conjunction with body choreography; studying, rehearsing, and performing specific works from the choir's repertoire	
Recommended literatue: A selection of international and Slovak choral literature from various periods and genres. The program will be tailored to the needs of concerts and other public performances, as well as workshops, that are scheduled for a specific 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 classroom instruction 14 hours of self-study 20 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. Veronika Veverková, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn105/22	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- setting and concert performance of the semester repertoire - parts of a larger-scale 20th century work (Sonata, Sonatina, Variations) and a smaller-scale virtuoso composition (20%)
- Completion of a concert performance, at a minimum, at a performance seminar (30%)
- recording of artistic performances in the 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 20th century music interpretation;
- be able to work independently in the study of repertoire with regard to its concert performance;
- Able to organise his/her 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. Larger scale 20th century works (Sonata, Sonatina, Variations).
5. Virtuoso composition of smaller scale
6. Relaxation of the playing apparatus, relaxation exercises.
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:
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)
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)
BROUWER, Leo, 1980. Tres apuntes, Schott, ISBN: 3795798353 (súkromný archív pedagóga)
VILLA-LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
MOREL, Jorge, 1983, Latin impressions. Helsinki: Chorus Publications (súkromný archív pedagóga)
PUJOL Máximo Diego. 2003. 4 piezas cristalinas. Paris: Henry Lemione, ISBN: 9790230978507 (súkromný archív pedagóga)
RODRIGO, Joaquin. 1982. Sonata giocosa, London: Chester Music, ISBN: 978-0711956582 (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: 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. Adam Marec, 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/ II.Sn106/22	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- setting and concert performance of the semester repertoire - a larger-scale 20th century work (Sonata, Sonatina, Variations) and a smaller-scale virtuoso composition (20%)
- completion of a public concert performance (30%)
- recording artistic performances in the 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 his 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. Larger scale 20th century works (Sonata, Sonatina, Variations).
5. Virtuoso composition of smaller scale
6. Relaxation of the playing apparatus, relaxation exercises.
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:
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)
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)
BROUWER, Leo, 1980. Tres apuntes, Schott, ISBN: 3795798353 (súkromný archív pedagóga)
VILLA-LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
MOREL, Jorge, 1983, Latin impressions. Helsinki: Chorus Publications (súkromný archív pedagóga)
PUJOL Máximo Diego. 2003. 4 piezas cristalinas. Paris: Henry Lemione, ISBN: 9790230978507 (súkromný archív pedagóga)
RODRIGO, Joaquin. 1982. Sonata giocosa, London: Chester Music, ISBN: 978-0711956582 (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: 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. Adam Marec, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz17/22	**Course title:** Conducting and studying vocal-instrumental and opera scores 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Rehearsal of 2 compositions 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues of opera conducting and opera interpretation;
- be able to enter into its technical, practical specifics and contexts;
- understand the thought and interpretative construction of an aria, a scene, an act, a whole;
- be able to prepare and work out 2 scenes from selected works of opera literature in a conducting manner;
- able to perceive the ideological and interpretative construction of an aria, scene, act, whole;

Brief outline of course (contents standard):
deepening of technical skills and independence of hands;
conducting larger and more demanding opera ensembles and scenes

Recommended literatue:
VERDI, Giuseppe: Rigoletto; Ricordi, Milano 1999, ISMN M-041-91354-4
VERDI, Giuseppe: La Traviata; Ricordi, Milano 1954
MOZART, Wolfgang Amadeus: Die Zauberflöte; Ed. Bärenreiter, ISBN 3-7618-5910-4
MOZART, Wolfgang Amadeus: Figaros Hochzeit; Ed. Bärenreiter, ISBN 3-7618-5910-4
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).
13 hours of contact teaching
15 hours self-study
32 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: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz18/22	**Course title:** Conducting and studying vocal-instrumental and opera scores 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the issues of conducting opera and vocal-instrumental works; - know its technical, practical, psychological specifics and contexts - understand the ideological and content attributes of the work in connection with the composer's music; - be able to conduct and prepare 2 scenes (3 musical numbers) from selected works of operatic and vocal-instrumental literature; - Able to perceive the ideological and interpretative construction of an aria, scene, act, whole;	
Brief outline of course (contents standard): - deepening of technical skills of independence of hands - conducting larger and more demanding opera ensembles and scenes, vocal-instrumental works	
Recommended literatue: ČAJKOVSKIJ, Peter Iljič: Eugen Onegin; SNKLHU Praha 1962 PUCCINI, Giacomo: Madama Butterfly; Ricordi Milano, ISMN M-041-91353-7 GOUNOD, Charles: Faust und Margarete; Edition Peters Leipzig 1937 DVOŘÁK, Antonín: Stabat Mater; SNKLHU Praha1956 ORFF, Carl: Carmina Burana; Schott Music International, Mainz 1956	
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: 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: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz19/22	**Course title:** Conducting and studying vocal-instrumental and opera scores 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the issues of conducting opera and vocal-instrumental works; - know its technical, practical, psychological specifics and contexts - understand the ideological and content attributes of the work in connection with the composer's music; - be able to conduct and develop scenes from selected works of operatic and vocal-instrumental literature; - able to perceive the ideological and interpretative construction of an aria, scene, act, whole;	
Brief outline of course (contents standard): - deepening of technical skills of independence of hands - larger and more demanding opera ensembles and scenes, vocal-instrumental works - Slovak opera and vocal-instrumental works - selection	
Recommended literatue: WAGNER, Richard: Tristan und Isolde; Breitkopf und Härtel Leipzig 1911 SUCHOŇ, Eugen: Krútňava; ŠHV Bratislava 1962 SMETANA, Bedřich: Prodaná nevěsta; SNKLHU Praha 1954 VERDI, Giuseppe: Requiem; Editio Peters Leipzig, 1965	
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: 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: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz48/22	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature of 20th and 21st century music - 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 the 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 to solve problems of interpretation, harmony on specific works of choral literature with an emphasis on 20th and 21st century	
Brief outline of course (contents standard): 1. Conducting technique when working with an accompanist 2. Automation of conducting technique in synergy with piano collaboration 3. Conducting specific challenging choral works, with an emphasis on 20th and 21st century music, with an accompanist	
Recommended literatue: Konkrétne zborové skladby s akcentom na hudbu 20. a 21. storočia 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 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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz49/22	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature of 20th and 21st century music - 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 the 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 to solve problems of interpretation, harmony on specific works of choral literature with an emphasis on 20th and 21st century	
Brief outline of course (contents standard): 1. Conducting technique when working with an accompanist 2. Automation of conducting technique in synergy with piano collaboration 3. Conducting specific challenging choral works, with an emphasis on 20th and 21st century music, with an accompanist	
Recommended literatue: Konkrétne zborové skladby s akcentom na hudbu 20. a 21. storočia 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 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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz50/22	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature of 20th and 21st century music - 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 the 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 to solve problems of interpretation, harmony on specific works of choral literature with an emphasis on 20th and 21st century	
Brief outline of course (contents standard): 1. Conducting technique when working with an accompanist 2. Automation of conducting technique in synergy with piano collaboration 3. Conducting specific challenging choral works, with an emphasis on 20th and 21st century music, with an accompanist	
Recommended literatue: Konkrétne zborové skladby s akcentom na hudbu 20. a 21. storočia 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 solving assignments and exercises / semester	

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz51/22	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - cooperation in conducting with piano on min. 7 pieces from choral literature of 20th and 21st century music - 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 the 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 to solve problems of interpretation, harmony on specific works of choral literature with an emphasis on 20th and 21st century	
Brief outline of course (contents standard): 1. Conducting technique when working with an accompanist 2. Automation of conducting technique in synergy with piano collaboration 3. Conducting specific challenging choral works, with an emphasis on 20th and 21st century music, with an accompanist	
Recommended literatue: Konkrétne zborové skladby s akcentom na hudbu 20. a 21. storočia 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 solving assignments and exercises / semester	

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz24/22	**Course title:** Conducting practice in a professional body 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: II.	
Prerequisities :	
Course completion conditions: - active participation in classes - rehearsals of a professional ensemble (60%) - rehearsing, mastering the repertoire of a professional ensemble (30%) - recording performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic principles of running a professional music institution - especially singing. choir - be able to communicate in the environment of a professional ensemble - choir - know the repertoire - have an idea and knowledge of the professional work of various, also guest conductors	
Brief outline of course (contents standard): 1. Familiarising oneself with the artistic and organisational workings of a professional ensemble 2. Practicing and observing the work of the choirmaster during rehearsals of the professional ensemble 3. Learning how to communicate in a professional choir environment 4. To master the compositions of the current dramaturgy of the prof. ensemble	
Recommended literatue: The literature will be based on the current dramaturgy for a particular season of professional ensembles (Sho DJGT in Banská Bystrica and Slovak Philharmonic Choir)	
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. Martin Leginus, Mgr. art. Adam Sedlický, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz25/22	**Course title:** Conducting practice in a professional body 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: II.	
Prerequisities :	
Course completion conditions: - active participation in classes - rehearsals of a professional ensemble (60%) - rehearsing, mastering the repertoire of a professional ensemble (30%) - recording performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic principles of running a professional music institution - be able to communicate in the environment of a professional ensemble - be proficient in a given repertoire - have an idea and knowledge of the professional work of various conductors, including guest conductors	
Brief outline of course (contents standard): 1. Familiarising oneself with the artistic and organisational workings of a professional ensemble 2. Practicing and observing the work of the choirmaster during rehearsals of the professional ensemble 3. Learning how to communicate in a professional choir environment 4. To master the compositions of the current dramaturgy of the prof. ensemble	
Recommended literatue: The literature will be based on the current dramaturgy for a particular season of professional ensembles (Sho DJGT in Banská Bystrica and Slovak Philharmonic Choir)	
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. Martin Leginus, Mgr. art. Adam Sedlický, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz26/22	**Course title:** Conducting practice in a professional body 3
Type, load and method of educational activities: **Type:** Seminar **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in classes - rehearsals of a professional ensemble (60%) - rehearsing, mastering the repertoire of a professional ensemble (30%) - recording performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master the principles of running a professional music institution - be able to communicate in the environment of a professional choir also from the position of a conductor, choirmaster - be familiar with the given repertoire and be able to conduct it when given the opportunity - have the knowledge and ability to compare the professional work of guest conductors	
Brief outline of course (contents standard): 1. Familiarising oneself with the artistic and organisational workings of a professional ensemble 2. Practicing and observing the work of the choirmasters during the rehearsals of the professional ensemble 3. Occasionally assisting the conductor in split rehearsals or with the whole choir 4. Mastering the compositions of the current dramaturgy of the prof. ensemble 5. If given the opportunity by the organization to perform in a student concert	
Recommended literatue: The literature will be based on the current dramaturgy for a particular season of professional ensembles (Sho DJGT in Banská Bystrica and Slovak Philharmonic Choir)	
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	33.33	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Martin Leginus, Mgr. art. Adam Sedlický, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz27/22	**Course title:** Conducting practice in a professional body 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: 1	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in classes - rehearsals of a professional ensemble (60%) - rehearsing, mastering the repertoire of a professional ensemble (30%) - recording performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master the principles of running a professional music institution - be able to communicate in the environment of a professional choir also from the position of a conductor, choirmaster - be familiar with the given repertoire and be able to conduct it when given the opportunity - have the knowledge and ability to compare the professional work of guest conductors	
Brief outline of course (contents standard): 1. Familiarization with the artistic and organizational operation of a professional ensemble 2. Practicing and observing the work of the choirmasters during the rehearsals of the professional ensemble 3. Occasionally assisting the conductor in split rehearsals, but also with the whole choir 4. Independent work on smaller works or sections of larger compositions 5. If given the opportunity by the organization to perform in a student concert	
Recommended literatue: The literature will be based on the current dramaturgy for a particular season of professional ensembles (Sho DJGT in Banská Bystrica and Slovak Philharmonic Choir)	
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. Martin Leginus, Mgr. art. Adam Sedlický, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms17/26	**Course title:** Creative choreography 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: II.

Prerequisities :

Course completion conditions:
- internal presentation of the basics of jazz dance technique
- 70% participation in exercises
- on the basis of the achieved level A, B, C, D, E, FX
- achievement of a basic level in jazz dance technique
- recording of artistic performances in IDM AU BB.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know: the basics of jazz dance technique
- know: exercises on the floor focused on posture, exercises in space focused on coordination
- know: the functionality of movement, body coordination, the aspect of expression - solo, in pairs, trios and multi-member groups
- understand: the anatomical structure of the body when performing individual technical exercises
- be able to: work on a mental level and guide the body to become aware of the functions of the muscles, joints and skeleton as a support for movement, and thus work with conscious coordination of the movements of all parts of the body, to increase physical fitness, to increase one's individual characteristics and prestige
- able to: verify the characteristic means of expression in different movement styles

Brief outline of course (contents standard):
1. familiarisation with the anatomical structure of the body
2. exercises aimed at correct body posture
3. exercises aimed at building up the strength of the musculoskeletal system
4. basic exercises on the ground and in space
5. preparation for the internal presentation of the basics of jazz dance technique
6. internal presentation of the basics of jazz dance technique

Recommended literatue:
Dimon Jr, T. 2017. Anatomie těla v pohybu. Praha: Pragma, 2017. ISBN 9788075491589.
Poláková, M. 2010. Sloboda objavovať tanec. Bratislava: Divadelný ústav, 2010. ISBN 9788089369232.
Kulka. J. 2008. Psychologie umění. Praha: Grada, 2008. ISBN 9788024723297

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. Michaela Majer

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms18/26	**Course title:** Creative choreography 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: II.

Prerequisities :

Course completion conditions:
- internal presentation of the basics of jazz dance technique
- 70% participation in exercises
- on the basis of the achieved level A, B, C, D, E, FX
- achievement of a basic level in jazz dance technique
- recording of artistic performances in IDM AU BB.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know: the basics of jazz dance technique
- know: technical jazz dance exercises involving spatial perception of movement and more complex coordination exercises involved in dance variations
- know: the functionality of movement, body coordination, the aspect of expression- solo, in pairs, trios and multi-member groups
- understand: the anatomical structure of the body when performing the various technical exercises
- be able to: work on a mental level and guide the body to become aware of the functions of the muscles, joints and skeleton as a support for movement, and thus work with conscious coordination of the movements of all parts of the body, to increase physical fitness, to increase one's individual characteristics and prestige
- able to: verify the characteristic means of expression in different movement styles

Brief outline of course (contents standard):
1. Reinforcement of what was learned in the first semester
2. technical exercises of jazz dance focusing on spatial perception of movement
3. selected technical exercises involved in dance variations
4. Preparation of dance variations from jazz dance technique for internal presentation
5. internal presentation of jazz dance technique variations

Recommended literatue:
Dimon Jr, T. 2017. Anatomie těla v pohybu. Praha: Pragma, 2017. ISBN 9788075491589.
Poláková, M. 2010. Sloboda objavovať tanec. Bratislava: Divadelný ústav, 2010. ISBN 9788089369232.
Kulka. J. 2008. Psychologie umění. Praha: Grada, 2008. ISBN 9788024723297

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. Michaela Majer

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms19/26	**Course title:** Creative choreography 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: II.	
Prerequisities :	
Course completion conditions: - internal presentation of the basics of jazz dance technique - 70% participation in exercises - on the basis of the achieved level A, B, C, D, E, FX - achievement of a basic level in jazz dance technique - recording of artistic performances in IDM AU BB.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know: the repertoire of individual productions of Slovak and world musicals - know: movement vocabulary used in individual works - know: functionality of movement, body coordination, aspect of expression - solo, in a pair, trio and multi-member group, more difficult coordination of jazz dance technique - understand: the anatomical structure of the body when performing individual technical exercises - be able to: study the repertoire of musical productions, increase physical fitness, increase one's individual character and prestige - able to: verify the characteristic means of expression in different movement styles	
Brief outline of course (contents standard): 1. Reinforcement of the material learned in the first year of the Master's degree 2. Technical exercises in jazz dance with a focus on linking singing with movement 3. selected technical exercises involved in dance variations involving singing 4. Selection and analysis of individual scenes from selected musicals for the purpose of staging a public presentation 5. Preparation for public presentation of individual scenes from selected musicals 6. Public presentation of scenes from selected world and Slovak musicals	
Recommended literatue: Dimon Jr, T. 2017. Anatomie těla v pohybu. Praha: Pragma, 2017. ISBN 9788075491589. Poláková, M. 2010. Sloboda objavovať tanec. Bratislava: Divadelný ústav, 2010. ISBN 9788089369232. Kulka. J. 2008. Psychologie umění. Praha: Grada, 2008. ISBN 9788024723297	

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. Michaela Majer

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms20/26	**Course title:** Creative choreography 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: II.

Prerequisities :

Course completion conditions:
- internal presentation of the basics of jazz dance technique
- 70% participation in exercises
- on the basis of the achieved level A, B, C, D, E, FX
- achievement of a basic level in jazz dance technique
- recording of artistic performances in IDM AU BB.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know: the repertoire of individual productions of Slovak and world musicals
- know: movement vocabulary used in individual works
- know: functionality of movement, body coordination, aspect of expression - solo, in a pair, trio and multi-member group, more difficult coordination of jazz dance technique
- understand: the anatomical structure of the body when performing individual technical exercises
- be able to: study a selected musical of Slovak and world production, increase physical fitness, increase one's individual character and prestige
- able to: verify the characteristic means of expression in different movement styles

Brief outline of course (contents standard):
1. Reinforcement of the previous semester's learning
2. Technical exercises in jazz dance with a focus on linking singing with movement
3. selected technical exercises involved in dance variations involving singing
4. Selection and analysis of a musical for the purpose of staging a public presentation
5. Preparation of the musical for public presentation
6. Public presentation of the musical of world and Slovak production

Recommended literatue:
Dimon Jr, T. 2017. Anatomie těla v pohybu. Praha: Pragma, 2017. ISBN 9788075491589.
Poláková, M. 2010. Sloboda objavovať tanec. Bratislava: Divadelný ústav, 2010. ISBN 9788089369232.
Kulka. J. 2008. Psychologie umění. Praha: Grada, 2008. ISBN 9788024723297

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. Michaela Majer

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP69/26	**Course title:** Defense of the Artistic Performance and Thesis
Type, load and method of educational activities: **Type:** **Recommended load (in hours):** **Weekly: Whole study period total:** **Method :** present	
Number of credits: 10	
Recommended semester of study: 3., 4..	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Preparation for the artistic portion of the state examination—the diploma artistic performance - Preparation of the theoretical portion of the state examination—the thesis - Defense of the 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 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 thesis.	
Brief outline of course (contents standard): 1. A summary of specialized knowledge, understanding, and key information acquired in required music theory courses. 2. A summary of specialized knowledge, understanding, and key information from required-elective music theory courses. 3. Application of practical experience and acquired knowledge of artistic expression in a written paper. 4. Defense of an artistic performance 5. Defense of the final thesis 6. Presentation of issues related to the interpretation of the repertoire of the artistic performance. Scope of the presentation: at least 10 slides.	

7. Presentation of one’s own stance, opinion, and reflection 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 course load is 150 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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi45-1/24	**Course title:** Ensemble Correpetition - 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: 1.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - staging of ensemble performances in coordination with the dramaturgy of the opera studio AU BB (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: - be able to interpret a given vocal part 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 performance sound while maintaining all the stylistic features of a given musical period; - Capable of teamwork with a sense of responsibility and professional ethics; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - capable of interpretive flexibility and responsiveness to the conductor's gesture; - capable of working with an orchestral ensemble; - Able to organise own preparation for public performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works to be performed.	
Brief outline of course (contents standard): 1. mastery of the stylistic interpretation of vocal parts of a given musical period 2. the ability to realise musical material in collective singing in cooperation not only with an accompanist, but also with an orchestral ensemble and a conductor, with a focus on comprehensive mastery of the entire artistic production	
Recommended literatue: Ansámblové korepetície sú dané dramaturgickým výberom hudobného diela v opernom štúdiu AU BB. Dramaturgia sa prispôsobuje primárne hlasovému obsadeniu v jednotlivých ročníkoch, ako aj technickej úrovni študentov. Notový a iný edukačný materiál je zabezpečený	

prostredníctvom internetu (napr. IMSLP), notového a knižničného archívu školy a súkromného archívu pedagóga.
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.
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 of individual creative activity

Course assessment
Total number of assessed students: 10

A	ABS	B	C	D	E	FX	ODP	Uzn.
90.0	0.0	0.0	10.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi46-1/24	**Course title:** Ensemble Correpetition - 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: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - staging of ensemble performances in coordination with the dramaturgy of the opera studio AU BB (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: - be able to interpret a given vocal part 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 performance sound while maintaining all the stylistic features of a given musical period; - Capable of teamwork with a sense of responsibility and professional ethics; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - capable of interpretive flexibility and responsiveness to the conductor's gesture; - capable of working with an orchestral ensemble; - Able to organise own preparation for public performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works to be performed.	
Brief outline of course (contents standard): 1. mastery of the stylistic interpretation of vocal parts of a given musical period 2. the ability to realise musical material in collective singing in cooperation not only with an accompanist, but also with an orchestral ensemble and a conductor, with a focus on comprehensive mastery of the entire artistic production	
Recommended literatue: Ansámblové korepetície sú dané dramaturgickým výberom hudobného diela v opernom štúdiu AU BB. Dramaturgia sa prispôsobuje primárne hlasovému obsadeniu v jednotlivých ročníkoch, ako aj technickej úrovni študentov. Notový a iný edukačný materiál je zabezpečený	

prostredníctvom internetu (napr. IMSLP), notového a knižničného archívu školy a súkromného archívu pedagóga.
TROJAN, Jan. 2001. Operní slovník věcný. JAMU Brno. ISBN 80-85429-55-1.
ABBATEOVÁ, Carolyn, PARKER, Roger. 2017. Dějiny opery. Argo. ISBN 978-80-257-2094-3.
KUCHARSKÝ, Andrej. 1994. Cokoli dělám, musím tím žít. ISBN 80-85787-60-1.
CELETTI, Rodolfo. 2000. Historie belcanta. Paseka. ISBN 80-7185-284-8.
MIKULÁŠ, Peter. 2019. Ako spievať prvú ligu. HC Bratislava. ISBN 978-80-89427-36-9.
HOSTOMSKÁ, Anna. 2018. Opera. NS Svoboda. ISBN 978-80-205-0637-5.
KRONBERGEROVÁ, Marie. 2018. Italština pro operní pěvce. AMU Praha.
ISBN 978-80-7331-463-7.
POSPÍŠIL, Miloslav. 2009. Z operního olympu. Brána. ISBN 978-80-7243-416-9.

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: 10

A	ABS	B	C	D	E	FX	ODP	Uzn.
90.0	0.0	10.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi47-1/24	**Course title:** Ensemble Correpetition - 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: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging of ensemble performances in coordination with the dramaturgy of the opera studio AU BB (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:
- be able to interpret a given vocal part 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 performance sound while maintaining all the stylistic features of a given musical period;
- Capable of teamwork with a sense of responsibility and professional ethics;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- capable of interpretive flexibility and responsiveness to the conductor's gesture;
- capable of working with an orchestral ensemble;
- Able to organise own preparation for public performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works to be performed.

Brief outline of course (contents standard):
1. mastery of the stylistic interpretation of vocal parts of a given musical period
2. the ability to realise musical material in collective singing in cooperation not only with an accompanist, but also with an orchestral ensemble and a conductor, with a focus on comprehensive mastery of the entire artistic production

Recommended literatue:
Ansámblové korepetície sú dané dramaturgickým výberom hudobného diela v opernom štúdiu AU BB. Dramaturgia sa prispôsobuje primárne hlasovému obsadeniu v jednotlivých ročníkoch, ako aj technickej úrovni študentov. Notový a iný edukačný materiál je zabezpečený

prostredníctvom internetu (napr. IMSLP), notového a knižničného archívu školy a súkromného archívu pedagóga.
HONIG, Margreet. 2009. Skutečný zpěv. Voice Wise a zámek Liteň.
KRONBERGEROVÁ, Marie. 2017. Don Giovanni na ovocném trhu. Via Stile.
ISBN 80-238-5629-4.
TROJAN, Jan. 2001. Dějiny opery. Paseka. ISBN 80-7185-348-8.
MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny. ISBN 80-7106-238-3.

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: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
92.31	0.0	7.69	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi48-1/24	**Course title:** Ensemble Correpetition - 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: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - staging of ensemble performances in coordination with the dramaturgy of the opera studio AU BB (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: - be able to interpret a given vocal part 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 performance sound while maintaining all the stylistic features of a given musical period; - Capable of teamwork with a sense of responsibility and professional ethics; - Able to work independently in the study of repertoire; - Able to interpret given works by heart; - capable of interpretive flexibility and responsiveness to the conductor's gesture; - capable of working with an orchestral ensemble; - Able to organise own preparation for public performance and rehearsal; - Able to independently solve technical and expressive problems arising from the nature of the works to be performed.	
Brief outline of course (contents standard): 1. mastery of the stylistic interpretation of vocal parts of a given musical period 2. the ability to realise musical material in collective singing in cooperation not only with an accompanist, but also with an orchestral ensemble and a conductor, with a focus on comprehensive mastery of the entire artistic production	
Recommended literatue: Ansámblové korepetície sú dané dramaturgickým výberom hudobného diela v opernom štúdiu AU BB. Dramaturgia sa prispôsobuje primárne hlasovému obsadeniu v jednotlivých ročníkoch, ako aj technickej úrovni študentov. Notový a iný edukačný materiál je zabezpečený	

prostredníctvom internetu (napr. IMSLP), notového a knižničného archívu školy a súkromného archívu pedagóga.
POSPÍŠIL, Miloslav. 2017. Příběhy slavných oper. Brána. ISBN 978-80-7243-977-5.
ŠEDA, Jaroslav. 1968. Oratorium, kantáta a mše. Supraphon.
SMOLKA, Jaroslav. 1970. Česká kantáta a oratorium.Supraphon.
KYNCL, Jaromír. 2004. Od gregoriánského chorálu po současné zpěvní formy. Press - Pygmalion. ISBN 80-239-1925-3.
SUK, Jan. 2010. V aréně prachu stínů a večerů. Pulchra. ISBN 978-80-87377-04-8.
GRUN, Bernard. 1980. Dejiny operety. OPUS.
JANOTA, Dalibor. 2020. Česká a světová opereta. NS Svoboda. ISBN 978-80-205-0641-2.
URSÍNYOVÁ, Terézia. 1982. Cesty operety. 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 of individual creative activity

Course assessment
Total number of assessed students: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
69.23	0.0	7.69	15.38	7.69	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms21-1/26	**Course title:** Ensemble singing and rehearsals - musical 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: 3

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging ensemble performances in coordination with the dramaturgy of the AU BB musical studio (30%)
- completion of the stage production of the AU BB musical studio (30%)
- recording artistic performances in the IDM of AU BB (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to interpret the given vocal parts while maintaining the rules of correct pronunciation of Slovak and foreign language texts;
- be 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;
- Capable of teamwork with a sense of responsibility and professional ethics;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- capable of interpretive flexibility and responsiveness to the conductor's gesture;
- capable of working with an orchestral ensemble;
- Able to organise own preparation for public performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works to be performed.
Translated with DeepL.com (free version)

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of musical works
2. the ability to perform musical material in collective singing in cooperation not only with an accompanist, but also with an orchestral ensemble and a conductor, with a focus on comprehensive mastery of the entire artistic production

Recommended literatue:
Ansámblové korepetície sú dané dramaturgickým výberom hudobného diela v muzikálovom štúdiu AU BB. Dramaturgia sa prispôsobuje primárne hlasovému obsadeniu v jednotlivých ročníkoch, ako aj technickej úrovni študentov. Notový a iný edukačný materiál je zabezpečený

prostredníctvom internetu, notového a knižničného archívu školy a súkromného archívu pedagóga.
KALINA, Ján L. 1966. Svet kabaretu. Obzor

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: Mgr. art. Daniel Simandl, ArtD.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms22/26	**Course title:** Ensemble singing and rehearsals - musical 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: 3

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging ensemble performances in coordination with the dramaturgy of the AU BB musical studio (30%)
- completion of the stage production of the AU BB musical 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:
- be able to interpret the given vocal parts while maintaining the rules of correct pronunciation of Slovak and foreign language texts;
- be 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;
- Capable of teamwork with a sense of responsibility and professional ethics;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- capable of interpretive flexibility and responsiveness to the conductor's gesture;
- capable of working with an orchestral ensemble;
- Able to organise own preparation for public performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works to be performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of musical works
2. the ability to perform musical material in collective singing in cooperation not only with an accompanist, but also with an orchestral ensemble and a conductor, with a focus on comprehensive mastery of the entire artistic production

Recommended literatue:
The ensemble accompaniments are determined by the dramaturgical selection of the musical work in the AU BB musical studio. The dramaturgy is primarily adapted to the voice cast in each grade, as well as to the technical level of the students. 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.
BÁRTOVÁ-BRABCOVÁ, Monika. 2008. Fenomén Gilbert&Sullivan. Kant.
ISBN 978-80-86970-80-6

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 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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms23-1/26	**Course title:** Ensemble singing and rehearsals - musical 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: 3

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging ensemble performances in coordination with the dramaturgy of the AU BB musical studio (30%)
- completion of the stage production of the AU BB musical 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:
- be able to interpret the given vocal parts while maintaining the rules of correct pronunciation of Slovak and foreign language texts;
- be 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;
- Capable of teamwork with a sense of responsibility and professional ethics;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- capable of interpretive flexibility and responsiveness to the conductor's gesture;
- capable of working with an orchestral ensemble;
- Able to organise own preparation for public performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works to be performed.
Translated with DeepL.com (free version)

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of musical works
2. the ability to perform musical material in collective singing in cooperation not only with an accompanist, but also with an orchestral ensemble and a conductor, with a focus on comprehensive mastery of the entire artistic production

Recommended literatue:
Ansámblové korepetície sú dané dramaturgickým výberom hudobného diela v muzikálovom štúdiu AU BB. Dramaturgia sa prispôsobuje primárne hlasovému obsadeniu v jednotlivých ročníkoch, ako aj technickej úrovni študentov. Notový a iný edukačný materiál je zabezpečený

prostredníctvom internetu, notového a knižničného archívu školy a súkromného archívu pedagóga.
BARTOSCH, Günter. 1997. Musical lexikon. Heyne München. ISBN 3-453-06022-9.

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. Daniel Simandl, ArtD.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms24-1/26	**Course title:** Ensemble singing and rehearsals - musical 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: 1

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging ensemble performances in coordination with the dramaturgy of the AU BB musical studio (30%)
- completion of the stage production of the AU BB musical 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:
- be able to interpret the given vocal parts while maintaining the rules of correct pronunciation of Slovak and foreign language texts;
- be 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;
- Capable of teamwork with a sense of responsibility and professional ethics;
- Able to work independently in the study of repertoire;
- Able to interpret given works by heart;
- capable of interpretive flexibility and responsiveness to the conductor's gesture;
- capable of working with an orchestral ensemble;
- Able to organise own preparation for public performance and rehearsal;
- Able to independently solve technical and expressive problems arising from the nature of the works to be performed.

Brief outline of course (contents standard):
1. mastering the stylistic interpretation of vocal parts of musical works
2. the ability to perform musical material in collective singing in cooperation not only with an accompanist, but also with an orchestral ensemble and a conductor, with a focus on comprehensive mastery of the entire artistic production

Recommended literatue:
Ansámblové korepetície sú dané dramaturgickým výberom hudobného diela v muzikálovom štúdiu AU BB. Dramaturgia sa prispôsobuje primárne hlasovému obsadeniu v jednotlivých ročníkoch, ako aj technickej úrovni študentov. Notový a iný edukačný materiál je zabezpečený

prostredníctvom internetu, notového a knižničného archívu školy a súkromného archívu pedagóga.
PROSTĚJOVSKÝ, Michael. 2008. Muzikál expres. Větrné mlýny Brno. ISBN 978-80-86907-49-9

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. Daniel Simandl, ArtD.

Last changed: 02.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP09/22	**Course title:** Exercise in musical creativity 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: II.

Prerequisities :

Course completion conditions:
1. Active participation in class (50%)
2. Developing and presenting a project on a given topic (30%)
3. Preparing and coordinating a group activity (20%)
Credit will not be awarded to a student who has had more than three unexcused absences from class. Absence from class is compensable with make-up written work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the issue of creativity;
- be able to describe elementary musical creativity in terms of interpretation;
- understand the essence of the creative process;
- be able to define the individual stages of the creative musical process - preparatory, logical-operational, intuitive (incubation and illumination), verification;
- able to participate in exercises supporting the development of creativity.

Brief outline of course (contents standard):
1. The essence of creativity and musical creativity.
2. Elementary musical creativity and interpretation.
3. Creative process and creative product.
4. Practical exercises to develop musical creativity, creative abilities.

Recommended literatue:
BLATNÝ, Marek a kol. 2010. Psychologie osobnosti. Praha: Grada. ISBN 978-80-24734347 (súkromný archív pedagóga)
KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7.
SLÁVIKOVÁ, Zuzana. 2013. Kreativita a integrácia v umeleckej edukácii. Prešov: Prešovská univerzita, Pedagogická fakulta. ISBN 978-80-555-0879-5. Dostupné na https://www.unipo.sk/public/media/20082/Slavikova.pdf
SZOBIOVÁ, Eva. 2016. Tvorivosť - poznávanie tajomstiev. 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
7 hours self-study
10 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 72

A	ABS	B	C	D	E	FX	ODP	Uzn.
54.17	0.0	19.44	11.11	8.33	1.39	4.17	1.39	0.0

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP10/22	**Course title:** Exercise in musical creativity 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: II.

Prerequisities :

Course completion conditions:
1. Active participation in class (50%)
2. Developing and presenting a project on a given topic (30%)
3. Preparing and coordinating a group activity (20%)
Credit will not be awarded to a student who has had more than three unexcused absences from class. Absence from class is compensable with make-up written work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues of creativity, the creative process in musical art;
- be able to describe the basic factors of creativity;
- be able to define the barriers to the creative musical process;
- able to participate in exercises promoting the development of creativity and basic creative skills.

Brief outline of course (contents standard):
1. Creativity and musical creativity.
2. Basic factors of creativity.
3. Barriers to creativity and their place in the creative musical process.
4. Practical exercises for developing creative abilities and removing barriers to creativity.

Recommended literatue:
ESSMAKER, Tina. (n.d.). The Creative Self Workbook. Dostupné na https://www.behance.net/99u/creativeselfworkbook
KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7.
SLÁVIKOVÁ, Zuzana. 2013. Kreativita a integrácia v umeleckej edukácii. Prešov: Prešovská univerzita, Pedagogická fakulta. ISBN 978-80-555-0879-5. Dostupné na https://www.unipo.sk/public/media/20082/Slavikova.pdf
SMITH, Nicole & TAPP, Richard. 2013. The Creative Aid Handbook. Kooroo Kooroo. https://prodesigntools.com/pdf/Creative%20Aid%20Booklet.pdf
SZOBIOVÁ, Eva. 2004. Tvorivosť - od záhady k poznaniu. Bratislava: Stimul. ISBN 80-88982-72-3. (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
7 hours self-study
10 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 72

A	ABS	B	C	D	E	FX	ODP	Uzn.
52.78	0.0	19.44	12.5	8.33	4.17	2.78	0.0	0.0

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP65/23	**Course title:** Exercise in musical creativity 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: II.

Prerequisities :

Course completion conditions:
1. Active participation in class (50%)
2. Developing and presenting a project on a given topic (30%)
3. Preparing and coordinating a group activity (20%)
Credit will not be awarded to a student who has had more than three unexcused absences from class. Absence from class is compensable with make-up written work.

Educational outcomes (performance standard):
1. Creative process and its definition.
2. Characteristics of individual phases of the creative process - preparatory, logical-operational, intuitive (incubation and illumination), verification.
3. Practical exercises to develop musical creativity, creative abilities.
4. Study, analysis and reflection of a musical work in terms of the application of the musical-creative process

Brief outline of course (contents standard):
1. Creative process and its definition.
2. Characteristics of individual phases of the creative process - preparatory, logical-operational, intuitive (incubation and illumination), verification.
3. Practical exercises to develop musical creativity, creative abilities.
4. Study, analysis and reflection of a musical work in terms of the application of the musical-creative process

Recommended literatue:
LEHRER, Jonah. 2012. Imagine: How Creativity Works. Houghton Mifflin Harcour. (súkromný archív pedagóga) ISBN 10: 978-80-547386079.
SZOBIOVÁ, Eva. 2004. Tvorivosť - od záhady k poznaniu. Bratislava: Stimul. ISBN 80-88982-72-3. (súkromný archív pedagóga)
KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7.
SLÁVIKOVÁ, Zuzana. 2013. Kreativita a integrácia v umeleckej edukácii. Prešov: Prešovská univerzita, Pedagogická fakulta. ISBN 978-80-555-0879-5. Dostupné na https://www.unipo.sk/public/media/20082/Slavikova.pdf

DACEY, John, S. - LENNON, Kathleen, H. 2000. Kreativita. Praha: Grada. ISBN 8071699039. (súkromný archív pedagóga)
Internetové stránky, encyklopedické diela, odborná časopisecká literatúra, zborníky z vedeckých konferencií.

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/semester

Course assessment
Total number of assessed students: 28

A	ABS	B	C	D	E	FX	ODP	Uzn.
42.86	0.0	25.0	7.14	10.71	14.29	0.0	0.0	0.0

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP66/23	**Course title:** Exercise in musical creativity 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: II.

Prerequisities :

Course completion conditions:
1. Active participation in class (50%)
2. Developing and presenting a project on a given topic (30%)
3. Preparing and coordinating a group activity (20%)
Credit will not be awarded to a student who has had more than three unexcused absences from class. Absence from class is compensable with make-up written work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to characterize the creative personality of musicians;
- be able to describe the issues of emotionality and social relationships in musically creative individuals;
- be able to independently develop his/her creative personality,
- know selected specifics of his/her own personality, his/her strengths and weaknesses and the possibilities of making the best use of his/her own potential.

Brief outline of course (contents standard):
1. Personality of the creative artist.
2. Creative composer, performer, conductor, singer, teacher.
3. Issues of social relations in the creative individual.
4. Practical exercises to develop musical creativity and creative abilities.

Recommended literatue:
PRESSFIELD, Steven. 2012. The War of Art: Break Through the Blocks & Win Your Inner Creative Battles. Black Irish Entertainment LLC. ISBN 10: 1936891026 (súkromný archív pedagóga)
VLČÁKOVÁ, M. - SZOBIOVÁ, Eva. 2013. Nadanie, tvorivosť a reziliencia skúsených hudobníkov v umeleckom telese. In Životný štýl, tvorivosť a reziliencia adolescentov. Bratislava: Univerzita Komenského v Bratislave, s. 131-148.
SZOBIOVÁ, Eva. 2004. Tvorivosť - od záhady k poznaniu. Bratislava: Stimul. ISBN 80-88982-72-3. (súkromný archív pedagóga)
KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7.
SLÁVIKOVÁ, Zuzana. 2013. Kreativita a integrácia v umeleckej edukácii. Prešov: Prešovská

univerzita, Pedagogická fakulta. ISBN 978-80-555-0879-5. Dostupné na https://www.unipo.sk/public/media/20082/Slavikova.pdf
DACEY, John, S. - LENNON, Kathleen, H. 2000. Kreativita. Praha: Grada. ISBN 8071699039. (súkromný archív pedagóga)
Internetové stránky, encyklopedické diela, odborná časopisecká literatúra, zborníky z vedeckých konferencií.

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/semester

Course assessment
Total number of assessed students: 28

A	ABS	B	C	D	E	FX	ODP	Uzn.
57.14	0.0	17.86	7.14	3.57	14.29	0.0	0.0	0.0

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP68/26	**Course title:** Final internship
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: 3	
Recommended semester of study: 3., 4..	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Requirements for completing the course: This course takes the form of a final professional internship conducted in a professional music and arts environment in the field of performing arts. Together with the artistic diploma performance, the final internship represents the culmination of the student's practical training for a professional career in performance. 1. Approval of the Internship Site An internship may only be conducted at a faculty partner (selected companies, institutions, and organizations), The approved workplace must be: - professionally relevant to the field of performing arts, - actively operating in the given field, - staffed by a professional mentor (at least a graduate with a master's degree in the arts), - approved by the Dean's Council. Without approval of the workplace, it is not possible to complete the course. 2. Implementation of Professional Activities The student must: - actively participate in the activities of the selected organization, - contribute to creative activities, - take responsibility for an independent creative task or a portion thereof, - perform tasks appropriate to the level of a master's degree graduate. The nature of the activities must be consistent with the profile of a master's degree graduate in the Interpretive Arts program (personal qualities, involvement in a real creative process, contact with the professional environment). 3. Required Deliverables The student is required to submit a report on the final internship, i.e., a record of the final internship consisting of three parts: o an introductory section, o the main text section—a professional written reflection of 10–15 standard pages: a professional evaluation of the internship, a description of the activities performed, an analysis of the competencies acquired, and self-reflection.	

o Appendix—contains:
1. a portfolio of completed activities (programs, recordings, documentation, projects),
2. a certificate of completion of the internship,

Educational outcomes (performance standard):

Upon successful completion of the program, students will be:
- prepared to enter the professional music and arts community,
- able to work independently in the process of developing and producing a work of art,
- able to communicate within a creative team at a professional level,
- reflect on their own experiences from the internship and from the interpretation of artistic works,
- be able to adopt an analytical and critical stance toward artistic and professional practice and their own experiences in the selected field,
- be able to articulate their own observations, attitudes, impressions, and opinions regarding the field in which the internship took place,
- evaluate one's own activities and interpretations in the context of artistic, aesthetic, historical, and technical considerations,
- be able to independently write a final internship report, using professional literature, within the prescribed length and at an appropriate level of complexity, in accordance with the faculty's internal regulations,
- be able to independently prepare a PowerPoint presentation on the topic of the internship's results, consisting of at least 10 slides
- be able to set personal goals and work toward developing their own creative and professional approach and shaping their own professional profile.

Brief outline of course (contents standard):

Selection and approval of the organization where the internship will take place
- Preparation of application documents
- Internship:
• Adapting to a professional creative environment
Integrating into the team, understanding the processes within the host organization
• Participating in the organization's activities
Working according to the mentor's instructions
• Carrying out creative tasks and solving problems creatively
Participating in the preparation and implementation of new artistic projects
• Collaborating within a creative team
Communicating with other team members at the host organization
• Creative decision-making and problem-solving
Responding to changes in the project's creation/implementation process, finding solutions.
• Reflection on the creative process
Analysis of one's own work and practical experience.
- Developing the structure of the final internship report in accordance with the guidelines for final projects/final internship reports
- Preparing the content of the final project in the form of a reflection on the thesis work
- Fleshing out the details and elaborating on the report
- Overall reflection on the writing of the final internship report

Recommended literatue:

The recipient organization's website
The recipient organization's internal materials
Records and external evaluations of the recipient organization's activities (reviews, critiques)

Language of instruction:
Slovak

Notes:
The final internship consists of 90 hours, of which 60 hours are devoted to direct professional practical work and 30 hours to preparing the necessary documentation, self-study, and writing a 10–20-page report on the final internship.

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. Andrej Sontág, ArtD., doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. art. Peter Pažický, ArtD., prof. Mgr. art. Štefan Sedlický, ArtD., doc. Mgr. Daniel Matej, ArtD., prof. Mgr. art. Mária Tomanová, ArtD.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP67/26	**Course title:** Final thesis
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: 3	
Recommended semester of study: 3., 4..	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Writing a Thesis	
Educational outcomes (performance standard): Upon successful completion of the educational program, the student will be: - able to reflect on their own experiences in interpreting works of art, - able to articulate their own observations, attitudes, impressions, and opinions regarding a work of art and its interpretation in the context of artistic, aesthetic, historical, and technical considerations - able to apply the knowledge gained from music theory courses and specialized practical courses to the process of writing a thesis, - proficient in the terminology of music theory, history, and aesthetics, - able to demonstrate professional insight through an aesthetic-analytical analysis of a selected work, - able to independently write a thesis, using specialized literature, within the prescribed length and at an appropriate level of difficulty, in accordance with the faculty's internal regulations - be able to independently prepare a PowerPoint presentation on a topic related to the interpretation of the repertoire for a performance (in the composition of a musical work), consisting of at least 10 slides. Translated with DeepL.com (free version)	
Brief outline of course (contents standard): - Selection and approval of the repertoire for the thesis performance - Defining the objectives of the thesis - Developing the structure of the thesis in accordance with the thesis guidelines - Preparing the content of the thesis in the form of a reflection on the diploma performance - Acquiring the professional knowledge, expertise, and key information necessary for writing the thesis - Developing the details and elaborating on the thesis - Overall reflection on the writing of the thesis - Representative presentation of the issue or topic related to the interpretation of the repertoire of an artistic performance within the composition of a work of art (in consultation with the thesis advisor). Scope of the PowerPoint presentation: at least 10 slides.	

Recommended literatue:
The selection of professional and scientific literature is consistent with the nature of the thesis topic

Language of instruction:
Slovak

Notes:
The length of the thesis for the second cycle of study is 20–30 standard pages; the PowerPoint presentation must consist of at least 10 slides.

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. Jana Hubinská, Mgr. art. Štefan Kocán, ArtD., Mgr. art. Michaela Kukurová, ArtD., Mgr. Silvia Lelkes Sklovská, ArtD., prof. Mgr. art. Mária Tomanová, ArtD., doc. MgA. Matej Arendárik, ArtD., Mgr. art. Michal Červienka, ArtD., prof. Marian Lapšanský, Mgr. art. Peter Pažický, ArtD., doc. Mgr. Juraj Bartoš, Mgr. art. Milan Oravec, ArtD., Mgr. art. Marek Pastírik, ArtD., Mgr. art. Peter Solárik, ArtD., Mgr. art. Martin Budinský, ArtD., prof. Viktória Herencsár, ArtD., Mgr. Ján Krigovský, ArtD., prof. Mgr. art. Jela Špitková, Mgr. art. Adam Sedlický, ArtD.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn78/26	**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.

Degree of study: II.

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:
In agreement with the supervisor and the dramaturgical plan of the foreign artistic activity

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn79/26	**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.	
Degree of study: II.	
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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn175/22	**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.

Degree of study: II.

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
- preparation for a public concert
- 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

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: 14

ABS	NEABS
100.0	0.0

Instructor: doc. Mgr. Juraj Bartoš

Last changed: 26.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn176/23	**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.	
Degree of study: II.	
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 - public concert - recording of 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: 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	
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: 14

ABS	NEABS
100.0	0.0

Instructor: doc. Mgr. Juraj Bartoš

Last changed: 26.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn177/23	**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.

Degree of study: II.

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
- preparation for a public concert
- 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

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: 8

ABS	NEABS
100.0	0.0

Instructor: doc. Mgr. Juraj Bartoš

Last changed: 26.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn178/23	**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.

Degree of study: II.

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
- public concert
- recording of 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
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VELDKAMP Erik: Play the Lead Vol.2 © qPress Publishing 2021
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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
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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
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: 8

ABS	NEABS
100.0	0.0

Instructor: doc. Mgr. Juraj Bartoš

Last changed: 26.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz05/26	**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: 3

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- preparation of a seminar paper (40%)
- Recording the outputs in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know and be able to use terminology related to the issue of interpretation of choral works;
- be able to characterize the specifics of the interpretation of major works of choral literature of the 20th-21st centuries
- be able to characterize the specifics of the interpretation of vocal-instrumental compositions of Baroque and Classical periods
- be able to work independently in the analysis of such compositions
- be able to take an adequate view of interpretation on the basis of various recordings

Brief outline of course (contents standard):
1. Familiarization with the top works of the 20th and 21st centuries
2. Familiarisation with vocal-instrumental compositions of Baroque and Classical music
3. Analysis of the performance issues of such compositions
4. Comparison of different interpretations of choral works
5. Interpretive analysis of audio- and video-recordings

Recommended literatue:
DOBRODINSKÝ, Ján Mária. 1984. Interpetačné problémy polyfónneho spevu. Bratislava: Osvetový ústav
Svetová literatúra.: A. Vivaldi, J. S. Bach, W. A. Mozart, J. Haydn, P. Eben, E. Suchoň, F. Poulenc, J. Cikker, B. Martinu a iní....

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching

25 hours self-study
12 hours solving assignments / semester
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. Miroslawa Knapik

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz06/26	**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: 3

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- preparation of a seminar paper (40%)
- Recording the outputs in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to use terminology related to the issue of interpretation of choral works;
- be able to characterize the specifics of the interpretation of major works of choral literature of the 20th-21st centuries
- be able to characterize the specifics of the interpretation of vocal-instrumental compositions of the Romantic period
- be able to work independently in the analysis of such compositions
- be able to take an adequate view of interpretation on the basis of various recordings

Brief outline of course (contents standard):
1. Familiarization with the top works of the 20th and 21st centuries
2. Familiarity with vocal-instrumental compositions of Romanticism
3. Analysis of the interpretative problems of such compositions
4. Comparison of different interpretations of choral works
5. Interpretive analysis of audio- and video-recordings

Recommended literatue:
World literature of different periods.: A. Dvořák, G. A. Dvořák, A. Verdi, G. Rossini, P. Eben, E. Suchoň, F. Poulenc, J. Cikker, B. Martinu, E. Whitacre and others....

Language of instruction:
Solovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
25 hours self-study
12 hours solving assignments / semester

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. Miroslawa Knapik

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz07-1/26	**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: 3

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- preparation of a seminar paper (40%)
- Recording the outputs in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to use terminology related to the issue of interpretation of choral works;
- be able to characterize the specifics of the interpretation of major works of choral literature
- be able to characterize the specifics of the interpretation of vocal-instrumental compositions of the 20th and 21st centuries
- be able to work independently in the analysis of such compositions
- be able to take an adequate view of interpretation on the basis of various recordings

Brief outline of course (contents standard):
1. Familiarity with the major works of choral literature
2. Familiarity with vocal-instrumental compositions of the 20th and 21st centuries
3. Analysis of performance issues of such compositions
4. Comparison of different interpretations of compositions of high choral literature
5. Interpretive analysis of audio- and video-recordings

Recommended literatue:
Svetová literatúra rôznych období.: K. Penderecki, E. Suchoň, N. Gorecki, L. Janáček, B. Martinu, E. Whitacre J. Iršai, L. Bernáth a iní....

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
25 hours self-study
12 hours solving assignments / semester
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. Miroslawa Knapik

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz08-1/26	**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: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- preparation of a seminar paper (40%)
- Recording the outputs in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to use terminology related to the issue of interpretation of choral works;
- be able to characterize the specifics of the interpretation of major works of choral literature
- be able to characterize the specifics of the interpretation of vocal-instrumental compositions of the 20th and 21st centuries
- be able to work independently in the analysis of such compositions
- be able to take an adequate view of interpretation on the basis of various recordings

Brief outline of course (contents standard):
1. Familiarity with the major works of choral literature
2. Familiarity with vocal-instrumental compositions of the 20th and 21st centuries
3. Analysis of performance issues of such compositions
4. Comparison of different interpretations of compositions of high choral literature
5. Interpretive analysis of audio- and video-recordings

Recommended literatue:
Svetová literatúra rôznych období.: K. Penderecki, E. Suchoň, N. Gorecki, L. Janáček, B. Martinu, E. Whitacre J. Iršai, L. Bernáth a iní....

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
25 hours self-study
12 hours solving assignments / semester
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. Miroslawa Knapik

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi33/22	**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: 4

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in seminars (40%)
- artistic performance (20%)
- case study combined with presentation(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 basic terminology related to the interpretation of vocal works
- Know how to characterize the specifics of Slovak music interpretation,
- Deepen the national vocal style
- 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 work of the founders of Slovak national music
2. Musical language of the representatives of the middle generation of composers
3. To learn the laws of stylistic interpretation and their theoretical analysis
4. Interpretive analysis of audio, video recordings
5. Analysis and comparison of works in different editions and by different performers
6. Interpretive analysis of works. MOYZES, E. SUCHOŇ, L. HOLOUBEK, J. GREŠÁK, A. OČENÁŠ, J. KOWALSKI, D. KARDOŠ, Š. JUROVSKÝ, J. KRESÁNEK, Z. MIKULA, T. ANDRAŠOVAN, B. URBANEC, T. FREŠO, O. FERENCZY, M. KOŘÍNEK, J. ZIMMER, 1. HRUŠOVSKÝ, M. NOVÁK, M .BÁZLIK, T. SALVA, J. BENEŠ

Recommended literatue:
DIBÁK, Igor. 2002. John G. Brovn´s lyrics pre soprán a klavír op. 68, Bratislava: Hudobný fond. (súkromný archív pedagóga).
MARTINČEK, Peter. 2000. Tvár pri tvári, cyklus piesní pre ženský hlas a klavír na básne
SUCHOŇ, Eugen. 1962. Ad astra, Bratislava: Slovenský hudobný fond. (súkromný archív pedagóga).

ZELJENKA, Ilja. 2004. Sonety Orfeovi, 3 piesne pre soprán a klavír, Bratislava: Hudobný fond. (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 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
38 hours self-study
56 hours individual creative activity

Course assessment
Total number of assessed students: 22

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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi34/22	**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: 4

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- aktívna účasť na seminároch (40%)
- podanie umeleckého výkonu (20%)
- prípadová štúdia spojená s prezentáciou (20%)
- Zaznamenať umelecké výstupy v 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 vocal works
- Know how to characterize the specifics of the interpretation of Slavic composers
- 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. Getting acquainted with the works of Slavic composers
2. Vocal works of the founders of Slovak national music
3. Musical language of the composers of Slavic music
4. To learn the laws of stylistic interpretation and their theoretical analysis
5. Interpretive analysis of audio, video recordings
6. Analysis and comparison of works in different editions and by different performers
7. Interpretive analysis of works. MOYZES, E. SUCHOŇ, L .HOLOUBEK, J. GREŠÁK, A. OČENÁŠ, J. KOWALSKI, D. KARDOŠ, Š. JUROVSKÝ, J. KRESÁNEK, Z. MIKULA, T. ANDRAŠOVAN, B. URBANEC, T. FREŠO, O. FERENCZY, M. .KOŘÍNEK, J. ZIMMER, 1. HRUŠOVSKÝ, M. NOVÁK, M. BÁZLIK, T. SALVA, J. BENEŠ, L. JANÁČEK, A. DVOŘÁK

Recommended literatue:
SUCHOŇ, Eugen. 1962. Ad astra, Bratislava: Slovenský hudobný fond. (súkromný archív pedagóga).
ZELJENKA, Ilja. 2004. Sonety Orfeovi, 3 piesne pre soprán a klavír, Bratislava: Hudobný fond. (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 120 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
38 hours self-study
56 hours individual creative activity

Course assessment
Total number of assessed students: 22

A	ABS	B	C	D	E	FX	ODP	Uzn.
95.45	0.0	0.0	0.0	0.0	0.0	0.0	4.55	0.0

Instructor: Mgr. art. Mária Porubčinová, ArtD.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi35/22	**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: 4

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in seminars (40%)
- artistic performance (20%)
- case study combined with presentation (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 basic terminology related to the interpretation of vocal works
- Know how to characterize the specifics of the interpretation of Romanticism
- 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. Familiarity with the work of Romanticism
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. Analysis of operatic characters and selected arias from the works of authors of the Romantic period - G .Verdi, A. Dvořák, B. Smetana, P.I. Tchaikovsky

Recommended literatue:
Arien album, sopran, Leipzig: Peters.
Arien album, mezzo-soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters
ČAJKOVSKIJ, Piotr Iľjič. 1978. Romansy 1., 2., Moskva: Muzyka
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

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
38 hours self-study
56 hours individual creative activity

Course assessment
Total number of assessed students: 21

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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi36-1/26	**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: II.

Prerequisities :

Course completion conditions:
- active participation in seminars (40%)
- artistic performance (20%)
- case study combined with presentation (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 basic terminology related to the interpretation of vocal works
- Know how to characterize the specifics of the interpretation of Romanticism
- 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. Familiarity with the works of late romanticism
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. Analysis of operatic characters and selected arias from the works of authors of the Romantic period - G. Puccini, R. Wagner, R. Strauss

Recommended literatue:
Arien album, sopran, Leipzig: Peters.
Arien album, mezzo-soprano, Leipzig: Peters.
Arien album, alto, Leipzig: Peters
ČAJKOVSKIJ, Piotr Iľjič. 1978. Romansy 1., 2., Moskva: Muzyka
RANINEC, Jozef. 2005. Vývin tvorby a interpretácie vokálnych skladieb. Akadémia umení,
RANINEC, Jozef. 2001. Dejiny a literatúra spevu. Iris, Bratislava 2001. ISBN 80-96866-16-8
TROJAN, Jan. 2001. Dějiny opery. PASEKA, Praha - Litomyšl 2001. ISBN 8071853488

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
31 hours self-study
33 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. Mária Porubčinová, ArtD.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0001/26	**Course title:** Interpretation Seminar 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: 4

Recommended semester of study: 1.

Degree of study: II.

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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.

Brief outline of course (contents standard):
The Current Role of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions;

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: 120 hours per semester (1 credit / 30 hours)
26 hours of in-class instruction, 48 hours of individual creative work, 46 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. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 10.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0002/26	**Course title:** Interpretation Seminar 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: 4	
Recommended semester of study: 2.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Roles of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0003/26	**Course title:** Interpretation Seminar 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: 4	
Recommended semester of study: 3.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Role of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0004/26	**Course title:** Interpretation Seminar 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: 3	
Recommended semester of study: 4.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Role of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 90 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction 38 hours of individual creative work 26 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. MgA. Jana Škvarková, ArtD., Mgr. art. Tomáš Valiček, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn108/22	**Course title:** Interpretation of dulcimer works of the 21th century

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: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- 1 original composition for cimbalom from the 21st century (30%)
- passing the exam (10%)
- passing the 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 21st century dulcimer works
- be familiar with composers and musical works for the dulcimer of the 21st century
- be able to characterise the specifics of 21st 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 the dulcimer literature of the 21st century
2. solving the problem of notation for the dulcimer
3. interpretation of compositions for dulcimer from the 21st century
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 21st century works for dulcimer

Recommended literatue:
ALBUM - Cimbalist Taras Baran Lviv, Kobzar 2001, ISBN 966-559-235-1. (súkromný archív pedagóga)
BARÁZ, Ádám. Toccata. Edition Neuma Budapest. EN477. (súkromný archív pedagóga)
CAIET PENTRU TAMBAL 5. 2015. Ansambluri. Chisinau: Grafeman Libris. ISBN 978-9975-62-194-9. (súkromný archív pedagóga)
CSEMICZKY, Miklós. 2012. Capriccio interrotto. Kontrapunkt Music Budapest. K-0138. (súkromný archív pedagóga)

DIDI Vojtech. 2002. Con moto - Zborník Akadémia umení, Fakulta múzických umení. Banská Bystrica ISBN 80-89078-06-0. (súkromný archív pedagóga)
HOMOLA Vladimír. 2013. Invencie. (autorské vydanie). (súkromný archív pedagóga)
KOTYUK, Bohdan. 2006. Trio-sonata for cimbalom, viola and contrabass. Lvov: AFISA. ISBN 966-225-076-3. (súkromný archív pedagóga)
KUBIČKA, Víťazoslav. Počujem Ťa..., op. 277. (autorské vydanie). (súkromný archív pedagóga)
LEGANY, Dénes. Ragtime. Edition Simonffy Zeneműkiadó Bt. 486. (súkromný archív pedagóga)
LEGÁNY, Dénes, 2021. Nocturno - Magyar Cimbalomzene III. Cimbalom World
LUTSA, Valeriu. 2004. Caiet pentru tambal 3. Reflectare. Grafema Libris. Chisinau. ISBN 9975-9778-9-8. (súkromný archív pedagóga)
LUTSA, Valeriu. 2001. Caiet pentru tambal 2. Recital. Ruxanda, Chisinau. ISBN 9975-72-061-7. (súkromný archív pedagóga)
MEISL, Jan. Preambulum e Toccata. B.A.O. Edition 1002. (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)

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: prof. Viktória Herencsár, 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/ II.Sn107/22	**Course title:** Interpretation of dulcimer works of the 21th 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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- 1 original composition for cimbalom from the 21st century (30%)
- passing the exam (10%)
- passing the 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 21st century dulcimer works
- be familiar with composers and musical works for the dulcimer of the 21st century
- be able to characterise the specifics of 21st 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 the dulcimer literature of the 21st century
2. solving the problem of notation for the dulcimer
3. interpretation of compositions for dulcimer from the 21st century
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 21st century works for dulcimer

Recommended literatue:
ALBUM - Koncertni tvori dlja cimbaliv 2007. Rivne, ISBN 966-96469-5-2. (súkromný archív pedagóga)
CSEMICZKY, Miklós. 2021. Prelúdium, Passacaglia és Fúga két cimbalomra, - Magyar Cimbalomzene III. Budapest: Cimbalom World Association. ISBN 979-0-801675-92-7. (súkromný archív pedagóga)
DIDI, Vojtech. 2002 . Canzonetta, Zborník Akadémia umení, Fakulta múzických umení, Banská Bystrica ISBN 80-89078-06-0. (súkromný archív pedagóga)

KOTYUK, Bohdan. 2007. Two Domenico -Sonate in D & in C for 2 cimbalom. AFISA Vlov. ISBN 966-325-075-5. 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. 2006. Caiet pentru tambal 4. Fantezie. Chisinau: Grafema Libris. ISBN 978-9975-9658-1-1. (súkromný archív pedagóga)
NAGY, József. Cimbalom-Művei, Magyar Hangulatképek, szerzői kiadás (autorské vydanie), Pesti Könyvnyomda Rt. 9550. (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)
RÉKAI, Iván. 2021. Cseppkövek/Stalactites per cimbalom Op. 18/A - Magyar Cimbalomzene III. Cimbalom World Association, Budapest. ISBN 979-0-801675-92-7.
ŠTRUNC, Dalibor. Malované na cimbal. autorské vydanie. (súkromný archív pedagóga)
VAJDA, János. 2021. Gregórián ének - Magyar Cimbalomzene III. Cimbalom World Association, Budapest. ISBN 979-0-80 1675-92-7. (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: 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. Viktória Herencsár, 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/ II.Kn81/26	**Course title:** Interpretation of works in non-traditional groupings 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: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- attending a concert performance of up to 15 minutes (30%)
- passing an exam (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 basics of performing in a non-traditional ensemble;
- be able to characterize the interpretation of works of different stylistic periods;
- be able to perform musical works in a variety of instrumental ensembles;
- be able to interact in different musical ensembles
- able to perform collectively within the framework of musical means of expression

Brief outline of course (contents standard):
1. composing a piece in a non-traditional instrumental ensemble
2. developing interplay with respect to the instrumentation
3. joint interplay within the musical means of expression
4. working with the content of the interpreted musical work
5. interpretation of works for guitar and melodic instrument

Recommended literatue:
PIAZZOLLA, Astor, 1957. Adios Nonino for violin & guitar. Milwaukee: Les Editions Universelles, ISBN:
0-634-09639-7 (súkromný archív pedagóga)
GALLIANO, Richard - Table des MATIÉRES 1995 Paris, (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: 0

A	ABS	B	C	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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn80/26	**Course title:** Interpretation of works in non-traditional groupings 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: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- attending a concert performance of up to 15 minutes (30%)
- passing an exam (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 basics of performing in a non-traditional ensemble;
- be able to characterize the interpretation of works of different stylistic periods;
- be able to perform musical works in a variety of instrumental ensembles;
- be able to interact in different musical ensembles
- able to perform collectively within the framework of musical means of expression

Brief outline of course (contents standard):
1. composing a piece in a non-traditional instrumental ensemble
2. developing interplay with respect to the instrumentation
3. joint interplay within the musical means of expression
4. working with the content of the interpreted musical work
5. interpretation of works for guitar and melodic instrument

Recommended literatue:
GALLIANO, Richard - Table des MATIÉRES 1995 Paris, (súkromný archív pedagóga)
PIAZZOLLA, Astor, 1986. Café 1930 pour flute et guitare, Paris: Henry Lemoine, ISBN: 9790230948104. (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: 0

A	ABS	B	C	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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn82/26	**Course title:** Interpretation of works in non-traditional groupings 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: II.	
Prerequisities :	
Course completion conditions: - active participation in class (40%) - attending a concert performance of up to 15 minutes (30%) - passing an exam (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 basics of performing in a non-traditional ensemble; - be able to characterize the interpretation of works of different stylistic periods; - be able to perform musical works in a variety of instrumental ensembles; - be able to interact in different musical ensembles - able to perform collectively within the framework of musical means of expression	
Brief outline of course (contents standard): 1. staging works in non-traditional instrumentation from the 20th century 2. gradual development of interplay between players with different instrumentation 3. performing a piece in a non-traditional instrumental ensemble 4. developing interplay with regard to instrumentation 5. joint interplay within the musical means of expression	
Recommended literatue: PIAZZOLLA, A. Double Concerto pour Guitare, Bandonéon et Orchestre à Cordes. Paris: Editions Henry Lemoine. 1985 ISBN 9790230969987	
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: 0

A	ABS	B	C	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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn83/26	**Course title:** Interpretation of works in non-traditional groupings 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: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- attending a concert performance of up to 15 minutes (30%)
- passing an exam (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 basics of performing in a non-traditional ensemble;
- be able to characterize the interpretation of works of different stylistic periods;
- be able to perform musical works in a variety of instrumental ensembles;
- be able to interact in different musical ensembles
- capable of collective interpretation within the framework of musical expressive means

Brief outline of course (contents standard):
1. staging works in non-traditional instrumentation from the 20th century
2. gradual development of interplay between players with different instrumentation
3. performing a piece in a non-traditional instrumental ensemble
4. developing interplay with regard to instrumentation
5. joint interplay within the musical means of expression
6. interpretation of chamber works for guitar with other instruments

Recommended literatue:
GALLIANO, Richard - Table des MATIÉRES 1995 Paris, (súkromný archív pedagóga)
PIAZZOLLA, Astor, 1986. Histoire du Tango pour flute et guitare, Paris: Henry Lemoine, ISBN: 9790230948104. (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: 0

A	ABS	B	C	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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0005/26	**Course title:** Interpretation seminar - dulcimer, 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: 4	
Recommended semester of study: 1.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), interpretive performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): After successfully completing the educational process, the student will be able to: practically and theoretically demonstrate interpretive specifications based on their study focus and instrumental specialization, analyze the interpretation of a work in historical-aesthetic contexts, present and defend an opinion on a selected interpretive problem, verbalize various interpretive perspectives on specific works, and connect the acquired theoretical knowledge with their own interpretive approaches.	
Brief outline of course (contents standard): Current tasks of musical performing arts in culture and society; The influence of objective and subjective circumstances on the quality of interpretation and its perception; Interpretative artistic performance and seminar work with the presentation of one's own interpretive intentions; Professional discussion on interpretive problems and specifics of interpreting works from different stylistic periods; Comparison of interpretive performances from concert performances and recordings.	
Recommended literatue: Professional texts and publications in the field of musical interpretation for individual study areas, or instrumental/vocal specializations according to the requirements of teaching pedagogues. Example from recommended literature: Bruce A., Dreaming and Thinking in Music, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours) 26 hours face-to-face, 48 hours individual creative work, 46 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0006/26	**Course title:** Interpretation seminar - dulcimer, 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: 4	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), interpretive performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): After successfully completing the educational process, the student will be able to: practically and theoretically demonstrate interpretive specifications based on their study focus and instrumental specialization, analyze the interpretation of a work in historical-aesthetic contexts, present and defend an opinion on a selected interpretive problem, verbalize various interpretive perspectives on specific works, and connect the acquired theoretical knowledge with their own interpretive approaches.	
Brief outline of course (contents standard): Current tasks of musical performing arts in culture and society; The influence of objective and subjective circumstances on the quality of interpretation and its perception; Interpretative artistic performance and seminar work with the presentation of one's own interpretive intentions; Professional discussion on interpretive problems and specifics of interpreting works from different stylistic periods; Comparison of interpretive performances from concert performances and recordings.	
Recommended literatue: Professional texts and publications in the field of musical interpretation for individual study areas, or instrumental/vocal specializations according to the requirements of teaching pedagogues. Example from recommended literature: Bruce A., Dreaming and Thinking in Music, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours) 26 hours face-to-face, 48 hours individual creative work, 46 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0007/26	**Course title:** Interpretation seminar - dulcimer, 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: 4	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), interpretive performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): After successfully completing the educational process, the student will be able to: practically and theoretically demonstrate interpretive specifications based on their study focus and instrumental specialization, analyze the interpretation of a work in historical-aesthetic contexts, present and defend an opinion on a selected interpretive problem, verbalize various interpretive perspectives on specific works, and connect the acquired theoretical knowledge with their own interpretive approaches.	
Brief outline of course (contents standard): Current tasks of musical performing arts in culture and society; The influence of objective and subjective circumstances on the quality of interpretation and its perception; Interpretative artistic performance and seminar work with the presentation of one's own interpretive intentions; Professional discussion on interpretive problems and specifics of interpreting works from different stylistic periods; Comparison of interpretive performances from concert performances and recordings.	
Recommended literatue: Professional texts and publications in the field of musical interpretation for individual study areas, or instrumental/vocal specializations according to the requirements of teaching pedagogues. Example from recommended literature: Bruce A., Dreaming and Thinking in Music, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours) 26 hours face-to-face, 48 hours individual creative work, 46 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0008/26	**Course title:** Interpretation seminar - dulcimer, 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: 4

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), interpretive performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
After successfully completing the educational process, the student will be able to: practically and theoretically demonstrate interpretive specifications based on their study focus and instrumental specialization, analyze the interpretation of a work in historical-aesthetic contexts, present and defend an opinion on a selected interpretive problem, verbalize various interpretive perspectives on specific works, and connect the acquired theoretical knowledge with their own interpretive approaches.

Brief outline of course (contents standard):
Current tasks of musical performing arts in culture and society; The influence of objective and subjective circumstances on the quality of interpretation and its perception; Interpretative artistic performance and seminar work with the presentation of one's own interpretive intentions; Professional discussion on interpretive problems and specifics of interpreting works from different stylistic periods; Comparison of interpretive performances from concert performances and recordings.

Recommended literatue:
Professional texts and publications in the field of musical interpretation for individual study areas, or instrumental/vocal specializations according to the requirements of teaching pedagogues. Example from recommended literature: Bruce A., Dreaming and Thinking in Music, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 90 hours per semester (1 credit / 30 hours)
26 hours full-time
38 hours individual creative work
26 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. Martin Budinský, ArtD., doc. Mgr. art. Adam Marec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0001/26	**Course title:** Interpretation 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: 4	
Recommended semester of study: 1.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), interpretive performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): After successfully completing the educational process, the student will be able to: practically and theoretically demonstrate interpretive specifications based on their study focus and instrumental specialization, analyze the interpretation of a work in historical-aesthetic contexts, present and defend an opinion on a selected interpretive problem, verbalize various interpretive perspectives on specific works, and connect the acquired theoretical knowledge with their own interpretive approaches.	
Brief outline of course (contents standard): Current tasks of musical performing arts in culture and society; The influence of objective and subjective circumstances on the quality of interpretation and its perception; Interpretative artistic performance and seminar work with the presentation of one's own interpretive intentions; Professional discussion on interpretive problems and specifics of interpreting works from different stylistic periods; Comparison of interpretive performances from concert performances and recordings	
Recommended literatue: Professional texts and publications in the field of musical interpretation for individual study areas, or instrumental/vocal specializations according to the requirements of teaching pedagogues. Example from recommended literature: Bruce A., Dreaming and Thinking in Music, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours) 26 hours face-to-face, 48 hours individual creative work, 46 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0002/26	**Course title:** Interpretation 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: 4	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), interpretive performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): After successfully completing the educational process, the student will be able to: practically and theoretically demonstrate interpretive specifications based on their study focus and instrumental specialization, analyze the interpretation of a work in historical-aesthetic contexts, present and defend an opinion on a selected interpretive problem, verbalize various interpretive perspectives on specific works, and connect the acquired theoretical knowledge with their own interpretive approaches.	
Brief outline of course (contents standard): Current tasks of musical performing arts in culture and society; The influence of objective and subjective circumstances on the quality of interpretation and its perception; Interpretative artistic performance and seminar work with the presentation of one's own interpretive intentions; Professional discussion on interpretive problems and specifics of interpreting works from different stylistic periods; Comparison of interpretive performances from concert performances and recordings.	
Recommended literatue: Professional texts and publications in the field of musical interpretation for individual study areas, or instrumental/vocal specializations according to the requirements of teaching pedagogues. Example from recommended literature: Bruce A., Dreaming and Thinking in Music, Oxford University Press, 2025	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours) 26 hours face-to-face, 48 hours individual creative work, 46 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0003/26	**Course title:** Interpretation 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: 4	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), interpretive performance (50%), seminar paper / written test (10%).	
Educational outcomes (performance standard): After successfully completing the educational process, the student will be able to: practically and theoretically demonstrate interpretive specifications based on their study focus and instrumental specialization, analyze the interpretation of a work in historical-aesthetic contexts, present and defend an opinion on a selected interpretive problem, verbalize various interpretive perspectives on specific works, and connect the acquired theoretical knowledge with their own interpretive approaches.	
Brief outline of course (contents standard): Current tasks of musical performing arts in culture and society; The influence of objective and subjective circumstances on the quality of interpretation and its perception; Interpretative artistic performance and seminar work with the presentation of one's own interpretive intentions; Professional discussion on interpretive problems and specifics of interpreting works from different stylistic periods; Comparison of interpretive performances from concert performances and recordings.	
Recommended literatue: Professional texts and publications in the field of musical interpretation for individual study areas, or instrumental/vocal specializations according to the requirements of teaching pedagogues. Example from recommended literature: Bruce A., Dreaming and Thinking in Music, Oxford University Press, 2025.	
Language of instruction: Slovak	
Notes: Total student workload: 120 hours per semester (1 credit / 30 hours) 26 hours face-to-face, 48 hours individual creative work, 46 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0004/26	**Course title:** Interpretation 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: 4

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in classes (40%), interpretive performance (50%), seminar paper / written test (10%).

Educational outcomes (performance standard):
After successfully completing the educational process, the student will be able to: practically and theoretically demonstrate interpretive specifications based on their study focus and instrumental specialization, analyze the interpretation of a work in historical-aesthetic contexts, present and defend an opinion on a selected interpretive problem, verbalize various interpretive perspectives on specific works, and connect the acquired theoretical knowledge with their own interpretive approaches.

Brief outline of course (contents standard):
Current tasks of musical performing arts in culture and society; The influence of objective and subjective circumstances on the quality of interpretation and its perception; Interpretative artistic performance and seminar work with the presentation of one's own interpretive intentions; Professional discussion on interpretive problems and specifics of interpreting works from different stylistic periods; Comparison of interpretive performances from concert performances and recordings

Recommended literatue:
Professional texts and publications in the field of musical interpretation for individual study areas, or instrumental/vocal specializations according to the requirements of teaching pedagogues. Example from recommended literature: Bruce A., Dreaming and Thinking in Music, Oxford University Press, 2025.

Language of instruction:
Slovak

Notes:
Total student workload: 90 hours per semester (1 credit / 30 hours)
26 hours full-time
38 hours individual creative work
26 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. Jozef Lupták, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms05/22	**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: 4

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (30%)
- Staging of one complete character from musicals, which are in the repertoire of theatres in the Czech Republic or Slovakia at the time of study and its scenic rendition (40%)
- A short written seminar paper in which the student justifies the choice of a given character and musical (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to study a full musical character, capitalizing on all the experience from the previous semesters
- know what is the current offer of musical performances in theatres in the Czech Republic and Slovakia, thus gaining the necessary insight into the repertoire
- be able to prepare for auditions for musical theatre productions

Brief outline of course (contents standard):
1. Work on the interpretation of musical characters
2. Performing one musical song from the currently playing repertoire of Slovak and Czech musical-entertainment theatres

Recommended literatue:
ORAVEC, Peter. 2012.Výrazové prostriedky muzikálu. Nitra : Univerzita Konštantína Filozofa. ISBN 9788055800905
Broadway Showatoppers!!!, 1993, Wise Publications, Order No. AM71978, ISBN 0-7119-1541-5, 80 strán, (osobný 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
38 hours self-study
56 hours individual creative activity

Course assessment
Total number of assessed students: 11

A	ABS	B	C	D	E	FX	ODP	Uzn.
90.91	0.0	0.0	0.0	0.0	0.0	0.0	9.09	0.0

Instructor: doc. Mgr. art. Dušan Jarjabek

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms06/22	**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: 4

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (30%)
- Staging of one complete character from original Czech or Slovak musicals, which at the time of study are in the repertoire of theatres in the Czech Republic or Slovakia and its stage performance (40%)
- A short written seminar paper in which the student justifies the choice of a given character and musical (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to study a full musical character, capitalizing on all the experience from the previous semesters
- know the overview of musical performances in theatres in the Czech Republic and Slovakia, thus gaining the necessary insight into the repertoire
- be able to prepare for auditions for musical theatre productions

Brief outline of course (contents standard):
1. Work on the interpretation of musical characters
2. Performing one musical song from an original Slovak or Czech musical from the currently playing repertoire of Slovak and Czech musical-entertainment theatres

Recommended literatue:
ORAVEC, Peter. 2012.Výrazové prostriedky muzikálu. Nitra : Univerzita Konštantína Filozofa. ISBN 9788055800905
Broadway Today. 1994. Easy piano arrangements by Dan Coates, PF0885, Warner Bros. Publications Inc., ISBN 0-89724-134-7. (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
38 hours self-study

56 hours individual creative activity

Course assessment
Total number of assessed students: 11

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. Dušan Jarjabek

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms07/22	**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: 4	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation (20%) - Informative cooperation with the teacher of the main subject regarding the dramaturgy of the final graduation concert (20%) - Selection of one song by a foreign composer from the graduation concert, its scenic rendition and consultation regarding the expressive performance (40%) - A short written seminar paper of 1 to 3 A4 pages dealing with the performance of the chosen song (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - will be able to prepare the programme of his/her graduation concert also from the point of view of this subject - be able to help in the preparation of the graduation concert with the teacher of the main subject also in this way	
Brief outline of course (contents standard): 1. Performing one song by a foreign author 2. Written elaboration of a subjective point of view and justification of the chosen realization of expressive means	
Recommended literatue: COLEMAN, C.1984. Sweet Charity (Vocal selection). Wise Publictions, ISBN 0-7119-0505-3 (súkromný archív pedagóga) MENKEN, Alan. 1992. Aladdin - piano / vocal / guitar. Hal Leonard Publishing Corporation, ISBN 0-7935-1782-6 (súkromný archív pedagóga) STREISAND, Barbra. 1993. Barbra - Back to Broadway, piano / vocal / guitar. Cherry Lane Music Company. ISBN 0-89524-806-9 (osobný archív pedagóga) JOHN, Elton. RICE, Tim. 1994. The Lion King. Hal Leonard Corporation. ISBN 0-7935-3416-X (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
38 hours self-study
56 hours individual creative activity

Course assessment
Total number of assessed students: 14

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. Dušan Jarjabek

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms08-1/26	**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: II.

Prerequisities :

Course completion conditions:
- Active participation (20%)
- Informative cooperation with the teacher of the main subject regarding the dramaturgy of the final graduation concert (20%)
- Selection of one song by a Slovak or Czech composer from the graduation concert, its scenic rendition and consultation concerning the expressive performance (40%)
- A short written seminar paper of 1 to 3 A4 pages dealing with the performance of the selected song (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to prepare the programme of his/her graduation concert also from the point of view of this subject
- be able to help in the preparation of the graduation concert with the teacher of the main subject also in this way

Brief outline of course (contents standard):
1. Performing one song by a Slovak or Czech author
2. Written elaboration of a subjective point of view and justification of the chosen realization of expressive means

Recommended literatue:
COLEMAN, C.1984. Sweet Charity (Vocal selection). Wise Publictions, ISBN 0-7119-0505-3 (súkromný archív pedagóga)
MENKEN, Alan. 1992. Aladdin - piano / vocal / guitar. Hal Leonard Publishing Corporation, ISBN 0-7935-1782-6 (súkromný archív pedagóga)
STREISAND, Barbra. 1993. Barbra - Back to Broadway, piano / vocal / guitar. Cherry Lane Music Company. ISBN 0-89524-806-9 (súkromný archív pedagóga)
JOHN, Elton. RICE, Tim. 1994. The Lion King. Hal Leonard Corporation. ISBN 0-7935-3416-X (súkromný archív pedagóga)

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
31 hours self-study
33 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

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko20/26	**Course title:** KOMPOST – play of open scores and directed ensemble improvisation 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.

Degree of study: II.

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 is able to lead an instrumental ensemble artistically and organizationally. The student understands the basic principles and principles of ensemble playing. Is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire and is able to professionally guide its rehearsal when necessary. Is able to creatively deal with the interpretation of so-called open scores, can improvise on the basis of the chosen rules within the framework of so-called guided improvisation, can discuss this issue professionally with the conductor (artistic director) and other fellow players and arrive at a creative and professionally competent grasp of the given repertoire and prepare it 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". He can apply the acquired knowledge and skills appropriately in the pedagogical process.

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

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko21/26	**Course title:** KOMPOST – play of open scores and directed ensemble improvisation 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.

Degree of study: II.

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 is able to lead an instrumental ensemble artistically and organizationally. The student understands the basic principles and principles of ensemble playing. Is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire and is able to professionally guide its rehearsal when necessary. Is able to creatively deal with the interpretation of so-called open scores, can improvise on the basis of the chosen rules within the framework of so-called guided improvisation, can discuss this issue professionally with the conductor (artistic director) and other fellow players and arrive at a creative and professionally competent grasp of the given repertoire and prepare it 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". He can apply the acquired knowledge and skills appropriately in the pedagogical process.

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko22/26	**Course title:** KOMPOST – play of open scores and directed ensemble improvisation 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: II.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
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.

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko23/26	**Course title:** KOMPOST – play of open scores and directed ensemble improvisation 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: II.

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 is able to lead an instrumental ensemble artistically and organizationally. The student understands the basic principles and principles of ensemble playing. Is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire and is able to professionally guide its rehearsal when necessary. Is able to creatively deal with the interpretation of so-called open scores, can improvise on the basis of the chosen rules within the framework of so-called guided improvisation, can discuss this issue professionally with the conductor (artistic director) and other fellow players and arrive at a creative and professionally competent grasp of the given repertoire and prepare it 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". He can apply the acquired knowledge and skills appropriately in the pedagogical process.

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP73/26	**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: 3	
Recommended semester of study: 1., 2.., 3., 4..	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Requirements for completing the course: - Mobility must be approved in advance by the department chair, who will approve the conditions for the mobility period, as well as by the student mobility coordinator or the relevant associate dean, - 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, • become acquainted with new cultures, their philosophies, aesthetics, and art history—particularly music, • 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. 300/2025 Z. z., which promotes internationalization and the recognition of learning outcomes. The course is designed as an open module with a variable credit value depending on the scope and difficulty of the mobility program completed.
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,

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 02.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP06/22	**Course title:** Music Aesthetics 1

Type, load and method of educational activities:
Type: Lecture / Seminar
Recommended load (in hours):
Weekly: 1 / 1 **Whole study period total:** 13 / 13
Method : present

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in lectures (70%)
- powerpoint presentation of the selected topic (20%)
- passing the final written test or additional oral exam (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the basic tendencies of philosophical-aesthetic reflection;
- be oriented in the historical development phases of aesthetics as a scientific discipline;
- have the ability to compare the basic aesthetic categories in application to individual developmental tendencies;
- possess basic information in the multiple aesthetic systems and schools

Brief outline of course (contents standard):
1. the basic concept of aesthetics;
2. the relationship between aesthetics and art theory
3. philosophical-aesthetic reflection on music in the ancient and medieval periods
4. great personalities of antiquity and the Middle Ages (Socrates, Plato, Aristotle, St. Thomas Aquinas)

Recommended literatue:
VOLEK, Jaroslav. 1969. Kapitoly z dějin estetiky. Panton. Praha.
SCRUTON, Roger. 2009. Hudobná estetika. HC, Bratislava. ISBN 978-80-89427-11-6
ZOLTAI, Denes. 1983. Dejiny hudobnej estetiky. OPUS, Bratislava.
VIČAR, Jan, DYKAST, Roman. 2001. Hudební estetika. AMU, Praha. ISBN 80-85883-86-4
Estetický slovník on-line: http://www.estetickyslovnik.sk/category/texty-hesiel/hu-hy/

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: 96

A	ABS	B	C	D	E	FX	ODP	Uzn.
54.17	0.0	21.88	12.5	3.13	4.17	2.08	1.04	1.04

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP07/22	**Course title:** Music Aesthetics 2

Type, load and method of educational activities:
Type: Lecture / Seminar
Recommended load (in hours):
Weekly: 1 / 1 **Whole study period total:** 13 / 13
Method : present

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in lectures (70%)
- powerpoint presentation of the selected topic (20%)
- passing the final written test or additional oral exam (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the basic tendencies of philosophical-aesthetic reflection;
- be oriented in the historical development phases of aesthetics as a scientific discipline;
- have the ability to compare the basic aesthetic categories in application to individual developmental tendencies;
- possess basic information in the multiple aesthetic systems and schools

Brief outline of course (contents standard):
1. aesthetics of the Renaissance; revival of the mimetic principle;
2. categories of individuality;
3. democratization of culture; emotion; imagination; encyclopedists;
4. basic principles of Baroque aesthetics;
5. affect theory; its nature and principles;

Recommended literatue:
GODÁR, Vladimír. 1998. Zrod opery z ducha rétoriky AEPress. Bratislava ISBN 978-80-88880-94-3
LISSA, Zofia. 1982. Nové studie z hudební estetiky. Praha 1982 GEORGIEVA, Sylvia. 2013. Barokní afektová teorie. AMU, Praha. ISBN 978-80-7331-255-8
SCRUTON, Roger. 2009. Hudobná estetika. HC, Bratislava. ISBN 978-80-89427-11-6
ZOLTAI, Denes. 1983. Dejiny hudobnej estetiky. OPUS, Bratislava.
Estetický slovník on-line: http://www.estetickyslovnik.sk/category/texty-hesiel/hu-hy/

Language of instruction:
Slovak

Notes:
Celková pracovná záťaž študenta je 60 hodín za semester (1 kredit / 30 hodín práce).

26 hodín kontaktná výučba
4 hodiny samoštúdium
30 hodín riešenie zadaných úloh a príprava prác / semester

Course assessment
Total number of assessed students: 95

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.84	0.0	22.11	11.58	3.16	0.0	3.16	2.11	1.05

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP08/22	**Course title:** Music Aesthetics 3

Type, load and method of educational activities:
Type: Lecture / Seminar
Recommended load (in hours):
Weekly: 1 / 1 **Whole study period total:** 13 / 13
Method : present

Number of credits: 2

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in lectures (70%)
- written presentation of the selected topic in a powerpoint (20%)
- passing a final written test or a supplementary oral exam (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have an overview of the basic tendencies of philosophical-aesthetic reflection and its application to music;
- be oriented in the historical developmental phases of aesthetics as a scientific discipline with the aim of application to the musical environment;
- have the ability to compare the basic aesthetic categories as applied to particular developments and their application to the musical field;

Brief outline of course (contents standard):
1. Heinrich Eggebrecht - the logic of musical thinking;
2. Musical thinking as a specific way of aesthetic thinking;
3. Jozef Kresánek - musical thinking as an integral part of aesthetic thinking;

Recommended literatue:
LANGEROVÁ, Susan. 1998. O významovosti v hudbe, Genéza umeleckého zmyslu. Spoločnosť pre nekonvenčnú hudbu, Bratislava. ISBN 80-967445-6-9
LÉVI-STRAUSS, Claude. 1993. Mýtus a význam. Archa, Bratislava. ISBN 80-7115-052-5
MANN, Thomas. 1986. Doktor Faustus. Mladá fronta, Praha.
EGGEBRECHT, H. Henrich. 2001. Hudba a krásno. NLN. ISBN80-7106-479-3
BARTHES, Rolland. 2004. Mytologie. Dokořán. Praha. ISBN 978-80-7363-359-2

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: 97

A	ABS	B	C	D	E	FX	ODP	Uzn.
63.92	0.0	21.65	8.25	1.03	3.09	0.0	0.0	2.06

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn007/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 4 compositions of different styles(20%)
- Passing an examination before a committee(10%)
- Presentation of the rehearsed programme at a concert(10%)
- Rehearsal and performance of a part of the diploma performance (10%)
- Recording the 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 serious repertoire for flute from different stylistic periods, with a focus on the music of 20th century French composers
- know the basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics to their own interpretation
- able to judge the quality of performance and interpretation of a piece of music heard using critical thinking

Brief outline of course (contents standard):
Etudes by R. Winn, M. Moyse,
J. Françaix, K. Fukushima, P. Vasks
Cyclic Compositions. Muczynski, O. Fukushka, R. Fukushka, R. Fukushka, R. Muczynski, O. Fukushka. Messiaen, E. Bozza, Ph. Gaubert
Concerts. Chatchaturian, J. Feld, L. Liebermann
Work on detailed elaboration of the work, convincing dynamics, agogics
Artistic statement as a personal statement of the artist, convincing expression and stage presence.
Study of solo and concert repertoire of high artistic and technical quality. Preparation and elaboration of the first part of the diploma artistic performance.

Recommended literatue:

WINN, Robert. 2017. Melodies for developing Tone and Interpretation. Mainz: Schott. (súkromný archív pedagóga)
MOYSE, Marcel. 12 virtuose Etudes sur Chopin. Paris: Alphonse Leduc.(súkromný archív pedagóga)
FRANÇAIX, Jean.1963. Suite pour Flûte seule. Mainz. B. Schott´s und Söhne. (súkromný archív pedagóga)
VASKS, Péteris. 2008. Ainava ar putinem pre flautu sólo. Mainz: Schott. (súkromný archív pedagóga)
FUKUSHIMA, Kazuo. 1966. Requiem per flauto solo. Milano: Edizioni Suvin1.Zebron1. (súkromný archív pedagóga)
MUCZYNSKI, Robert. 1956. Sonata op.14 for flute and piano. New York: G. Schirmer. (súkromný archív pedagóga)
GAUBERT, Philippe. Sonate pour Flûte et Piano. Paris: Alphonse Leduc. (súkromný archív pedagóga)
JOLIVET, André. 1960. Sonate pour Flûte et Piano. Paris: Huegel. (súkromný archív pedagóga)
BOZZA, Eugène. 1942. Agrestide op. 44 pour Flûte et Piano. Paris: Alphonse Leduc. (súkromný archív pedagóga)
MESSIAEN, Oliver. 1952. Le Merle Noir. pour Flûte et Piano. Paris: Alphonse Leduc. (súkromný archív pedagóga)
FELD, Jindřich. 1964. Concerto per Flauto ed Orchestra. Praha: Bärenreiter Editio Supraphon. (súkromný archív pedagóga)
KHATCHATURIAN, Aram. 1969. Concerto for flute and orchestra. New Your: International Music Company. (súkromný archív pedagóga)

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn05-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- performance 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 emphasise 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)

Recommended literatue:
J. S. Bach - Wohltemperiertes klavier (transkripcie) Edition Peters Nr. 1a(súkromný archív pedagóga)
D. Scarlatti - Sonáty -Edition Peters Nr. 4629a (súkromný archív pedagóga)
V. Didi - Miniatúry (súkromný archív pedagóga)
S. Stračina - Gaderskou Dolinou (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: 0

A	ABS	B	C	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/ II.Kn06-1/26	**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: 8	
Recommended semester of study: 2.	
Degree of study: II.	
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 emphasise 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)	
Recommended literatue: J. S. Bach - Wohltemperiertes klavier (transkripcie) Edition Peters Nr. 1a (súkromný archív pedagóga) D. Scarlatti - Sonáty -Edition Peters Nr. 4629a (súkromný archív pedagóga) V. Didi - Soirée (súkromný archív pedagóga) A. Kusjakov - Hlasy odchadzajúceho času (súkromný archív pedagóga) Koncertné diela pre akordeón sólo (súkromný archív pedagóga) Koncertné diela pre akordeón a orchester (v úprave pre akordeón a klavír). (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: 0

A	ABS	B	C	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/ II.Kn07/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

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 emphasise 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 - Wohltemperiertes klavier (transkripcie) Edition Peters Nr. 1a (súkromný archív pedagóga)
D. Scarlatti - Sonáty -Edition Peters Nr. 4629a (súkromný archív pedagóga)
V. Didi - Soirée (súkromný archív pedagóga)
A. Kusjakov - Hlasy odchadzajúceho času (súkromný archív pedagóga)
Koncertné diela pre akordeón sólo (súkromný archív pedagóga)
Koncertné diela pre akordeón a orchester (v úprave pre akordeón a klavír). (súkromný archív pedagóga)

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: 0

A	ABS	B	C	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/ II.Kn08/22	**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: II.	
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 emphasise 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 - Wohltemperiertes klavier (transkripcie) Edition Peters Nr. 1a (súkromný archív pedagóga) D. Scarlatti - Sonáty -Edition Peters Nr. 4629a (súkromný archív pedagóga) V. Didi - Soirée (súkromný archív pedagóga) A. Kusjakov - Hlasy odchadzajúceho času (súkromný archív pedagóga) Koncertné diela pre akordeón sólo (súkromný archív pedagóga) Koncertné diela pre akordeón a orchester (v úprave pre akordeón a klavír). (súkromný archív pedagóga)	

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: 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: 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: DN/ II.DN001-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class;(40%)
- Performing 2 -3 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%)
- 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 counter movement initially at a freer tempo. MM = 100;
- Tone formation: setting, shaping, ending;
- Use of auxiliary fingering especially for intonationally troubled tones;

Recommended literatue:
Etudy:
GIAMPIERI, A:16 studi /výber/; RICORDI
PIVOŇKA, K: Virtuózne etudy pre fagot /výber/; Praha 1953
MILDE, L. : 50 koncertných etud, /výber/; Hofmeister, Leipzig;

Prednesové skladby
JACOBI, C, : Introdukcia a téma s variáciami op., Musica Rara, France 1981
KAZACSAY, T: : Koncert pre fagot a orchester Budapešť 1964
BRUNS, V.: Koncert pre fagot a klavír č. 2 Breitkopf, 1978
ROTA, Nino : Koncert pre fagot a orchester; Berben, Ancona 1983
PIERNĚ, G. : Solo de koncert op. 35; Master Muzic, Publications

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: Mgr. art. Milan Oravec, 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/ II.Dn002-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

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 the given situation2.;

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 counter movement initially at a freer tempo. MM = 100;
- Tone formation: setting, shaping, ending;
- Use of auxiliary fingering especially for intonationally troubled tones;

Recommended literatue:
Etudy:
GIAMPIERI, A:16 studi /výber//; RICORDI
MILDE, L: Koncertné etudy 2. zošit op. 26 /dokončiť/;Hofmeister, Leipzig
PIVOŇKA, K: Virtuózne etudy pre fagot /výber/;Praha 1953
Prednesové skladby:

BOURDEAU, E. : Premier solo pre fagot a klavír op. 35; Evette&Schaeffer
TANSMAN, A. : Introducion et Allegro pre fagot a klavír;
BUSSER, H. : Portuguesa pre fagot a klavír Editions Musicales, Paris 1950
MALCOM, A. : Fantasy prefagot soloFaber Muzic Ltd. 1966
HUMMEL, J. N. : Grand koncert pre fagot a orchester; Musica Rara, London 1971

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: Mgr. art. Milan Oravec, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn003/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

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 the given situation2.;

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 counter movement initially at a freer tempo. MM = 100;
- Tone formation: setting, shaping, ending;
- Use of auxiliary fingering especially for intonationally troubled tones;

Recommended literatue:
Etudes:
GIAMPIERI, A:16 studios /selection//; RICORDI
MILDE, L: Concerto Etudes 2nd book Op. 26 /finish/;Hofmeister, Leipzig
PIVOŇKA, K: Virtuoso etudes for bassoon /selected/;Prague 1953
Recital compositions:

JACOB, G.;Partita solo; Oxford university press 1971
BACH, J, Ch. ; Concerto for bassoon and orchestra; Budapest 1981;
NUSSIO, O; Variazioni SU UN Arietta di Pergolesi for bassoon and orch.; Wien 1953
BRUNS, V.; Five Pieces for bassoon and piano Breitkopf Musicverlag; 1978
BOURDEAU, E. : Premier solo for bassoon and piano Op. 35; Evette&Schaeffer
ROSSETI, A.; Concerto in F major for bassoon and orchestra No. 3; Amadeus 2008
HUMMEL, J. N. : Grand concerto for bassoon and orchestra; Musica Rara, London 1971
Selection of repertoire and preparation for a master's recital.

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.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: 5

Recommended semester of study: 4.

Degree of study: II.

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 the given situation2.;

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 counter movement initially at a freer tempo. MM = 100;
- Tone formation: setting, shaping, ending;
- Use of auxiliary fingering especially for intonationally troubled tones;

Recommended literatue:
Etudy:
GIAMPIERI, A:16 studi /výber//; RICORDI
MILDE, L: Koncertné etudy 2. zošit op. 26 /dokončiť/;Hofmeister, Leipzig
PIVOŇKA, K: Virtuózne etudy pre fagot /výber/;Praha 1953
Prednesové skladby:

Príprava repertoáru na magisterský recitál.
Spĺňať kvalitu interpretácie k úspešnému zakončeniu magisterského štúdia na primeranej úrovn1.

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn061-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- recording artistic performances in IDM AU BB (10%).
- rehearsal (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 Romantic and 20th century music;
- be able to work with notation material for another musical instrument;
- able to work independently in the study of repertoire;
- 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. 2 - 3 etudes of contrasting character and appropriate difficulty from the Romantic - Post-Romantic period (transcriptions/original literature)
2. 1 solo piece and 1 concerto from the Romantic period
3. 1 - 2 pieces from original literature for dulcimer
4. Releasing 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:
PAGANINI, Niccolo. 24 Kaprysy, op.1. Polskie Wydawnictwo Muzyczne. PWM-5606. (súkromný archív pedagóga)
WIENIAWSK1. Henryk. 8 Capriccios. Budapest: Editio Musica Budapest. Z. 8005. (súkromný archív pedagóga)
MENDELSSOHN-BARTHOLDY, Felix. Werw Band I Sämmtliche Lieder ohne Worte für das Pianoforte. Berlín: Verlag und Eigenthum von N. Simrock. 6299. (súkromný archív pedagóga)

LISZT, Franz. 1979. Romance. Budapest: Editio Musica Budapest. Z. 12328. (súkromný archív pedagóga)
LISZT, Franz. 1947. Liebesträume No 3. As-dur. Budapest: Rózsavölgyi & Co Budapest. R&Co 6634. (súkromný archív pedagóga)
DVOŘAK, Anton. 1894. Sonatine für Violine und Pianoforte op. 100. Berlin: N. Simrock G.M.B.H. 10238. (súkromný archív pedagóga)
DVOŘAK, Anton. 1930. Concert für Violoncell, Op. 104. Leipzig: N. Simrock. 10540. (súkromný archív pedagóga)
GRIEG, Edward. Sonate Op. 13. Edition Breitkopf Nr 750 - 17877. (súkromný archív pedagóga)
ERDÉLYI, Dezsó. Mendelssohn Dal, szerzői kiadás (autorské vydanie), Sz. J. 26. (súkromný archív pedagóga)
KURTÁG, György. 1976. Szálkák, Budapest: Editio Musica Budapest. Z.7563(súkromný archív pedagóga)
SZOKOLAY, Sándor. 1980. Négy Sirató, Budapest: Editio Musica Budapest. Z. 8849. (súkromný archív pedagóga)
LUTSA, Valeriu. 2006. Caiet pentru tambal 4. Fantezie. Chisinau: Grafema Libris. ISBN 978-9975-9658-1-1. (súkromný archív pedagóga)
ALBUM - Cimbalist Taras Baran Lviv, Kobzar 2001, ISBN 966-559-235-1. (súkromný archív pedagóga)
ALBUM - Koncertni tvori dlja cimbaliv 2007. Rivne, ISBN 966-96469-5-2. (súkromný archív pedagóga)
LUTSA Valeriu. 2004. Caiet pentru tambal 3. Reflectare. (Album). Chisinau: Grafema Libris. ISBN 9975-9778-9-8. (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: 0

A	ABS	B	C	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/ II.Sn062-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- recording artistic performances in IDM AU BB (10%).
- rehearsal (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 20th century music interpretation;
- be able to work with musical notation and musical markings for another instrument;
- Able to work independently in the study of repertoire;
- Able to organise own preparation for concert performance and rehearsal;
- able to solve technical and expressive problems arising from the nature of the works performed

Brief outline of course (contents standard):
1. 1 shorter etude and 1 concert etude from the 20th century
2. 1 solo piece from the 20th century
3. 1 concerto or sonata from the 20th century
4. Releasing 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:
PAGANINI, Niccolo. 24 Kaprysy op.1. Polskie Wydawnictwo Muzyczne. PWM-5606. (súkromný archív pedagóga)
WIENIAWSK1. Henryk. 8 Capriccio. Budapest: Editio Musica Budapest. Z. 8005. (súkromný archív pedagóga)
SINDING, Christian. Suite für Violine mit Pianofortebegleitung. Edition Peters. 7214. (súkromný archív pedagóga)
SINDING, Christian. Frühlingrauschen, Op. 32. Nr. 3. Leipzig: Edition Peters. Nr. 2870-8486. (súkromný archív pedagóga)

DEBUSSY, Calude. Album I-2. Editio Musica Budapest. Z. 7525 Z. 7595. (súkromný archív pedagóga)
ERNST, Heinrich Wilhelm. Ungarischen Melodie, Op. 22. Edition Peters. 2849-8207. (súkromný archív pedagóga)
SAINT- SAENS, Camille. 1. Concerto pour Violoncelle, Op. 33. Edition Durand Paris. D. & F. 1594. (súkromný archív pedagóga)
SAINT- SAENS, Camille. 1903. 2. Concerto pour Violoncelle, Op. 119. Edition Durand Paris, D. & F. 6188. (súkromný archív pedagóga)
CSILLAG, Pierre. Visages dans le bo1. (autorské vydanie). (súkromný archív pedagóga)
ZELJENKA, Ilja. 1999. Toccata pre cimbal. Hudobný fond Bratislava. (súkromný archív pedagóga)
DIDI Vojtech. 2002. Con moto - Zborník Akadémia umení, Fakulta múzických umení. Banská Bystrica ISBN 80-89078-06-0. (súkromný archív pedagóga)
GYÖRE, Zoltán. SZ 1975. szerzői kiadás (autorské vydanie). (súkromný archív pedagóga)
KUBIČKA, Víťazoslav. Počujem Ťa..., op. 277. (autorské vydanie). (súkromný archív pedagóga)
HOMOLA Vladimír. 2013. Invencie. (autorské vydanie). (súkromný archív pedagóga)
RÉKAI Iván. 2021. Cseppkövek/Stalactites per cimbalom, Op. 18/A - Magyar Cimbalomzene I2. 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 I2. Cimbalom World Association, Budapest, ISBN 979-0-801675-92-7. (súkromný archív pedagóga)
RÉKAI, Iván. 2021. Diagenesis/Kőzettéválás Op. 18/C - Magyar Cimbalomzene I2. Cimbalom World Association, Budapest, ISBN 979-0-801675-92-7. (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: 0

A	ABS	B	C	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/ II.Sn063/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- recording artistic performances in IDM AU BB (10%).
- rehearsal (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 the basic principles of improvisation;
- be able to correctly interpret Asian dulcimer compositions;
- be able to characterize the specifics of the interpretation of music with Asian and European folklore elements;
- Able to work independently in the study of repertoire;
- 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. 2 contrast etudes (transcription/original literature for cimbalom)
2. 2 - 3 dulcimer folk pieces from Europe and Asia
3. 2 own improvisations with elements of folklore
4. 1- 2 pieces 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:
DADÁK, Jaromír. 1996. Koncertní etuda. Brno: Martin Zeman. MZ005. (súkromný archív pedagóga)
PAGANINI, Niccolo. 24 Kaprysy, op.1. Polskie Wydawnictwo Muzyczne. PWM-5606. (súkromný archív pedagóga)

WIENIAWSK1. Henryk. 1974. 8 Capriccios. Budapest: Editio Musica Budapest. Z. 8005. (súkromný archív pedagóga)
BARRIOS MANGORÉ, Augustin. La Catedral. Padova: G. Zanibon. G.5311 Z. (súkromný archív pedagóga)
WEINER, Leo. 1951. Peregi Verbunk, op. 40. Budapest: Editio Musica Budapest. Z.460. (súkromný archív pedagóga)
WEINER, Leo. 1962. Három magyar népi tánc. Budapest: Editio Musica Budapest. Z. 3847. (súkromný archív pedagóga)
BARTÓK, Béla. 1926. Rumänische Volktänze. Universal Edition. Nr. 8474. (súkromný archív pedagóga)
HUBAY, Jenő. Barcarolle No. 5, Op. 49. Budapest: Edition Neuma Budapest. EN 064. (súkromný archív pedagóga)
HUBAY, Jenő. Nocturne, Op. 42. Budapest: Edition Neuma Budapest. EN 062. (súkromný archív pedagóga)
GLINKA, Mikha1. l Sonata for viola and piano. Master Music Publications. Inc. Florida . (súkromný archív pedagóga)
CSEMICZKY, Miklós. 2012. Capriccio interrotto. Kontrapunkt Music Budapest. K-0138. (súkromný archív pedagóga)
ZÁDOR, Dezső (Dezider). 2021. Cimbalomkoncert. Budapest: Cimbalom World Association. ISMN 979-0-801680-47-1. (súkromný archív pedagóga)

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: 0

A	ABS	B	C	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/ II.Sn064/22	**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: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- rehearsal of the semester repertoire (10%)
- attending a concert performance (30%)
- recording artistic performances in IDM AU BB (10%).
- rehearsal (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 the specifics of Asian music interpretation;
- be able to characterize the specifics of 21st century music interpretation;
- be able to create own arrangements;
- Able to work independently in the study of repertoire;
- 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. 2 contrasting etudes of appropriate technical difficulty
2. 2- 3 pieces for dulcimer from Europe and Asia
3. 1-2 pieces from original literature for dulcimer from the 21st century
4. creation of own arrangement for dulcimer from European and Asian traditional music
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:
HUBAY, Jenő. Six Études de Violon, Op. 63. Budapest: Editio Musica Budapest. Z. 12191. (súkromný archív pedagóga)
HUBAY, Jenő. Etudes No. 2., No.5 op. 64. Budapest: Edition Neuma. EN 063. (súkromný archív pedagóga)

PAGANINI, Niccolo. 24 Kaprysy, op.1. Polskie Wydawnictwo Muzyczne. PWM-5606. (súkromný archív pedagóga)
WIENIAWSK1. Henryk. 8 Capriccios. Budapest: Editio Musica Budapest. Z. 8005. (súkromný archív pedagóga)
HUBAY, Jenő. Seguidillas, Op. 121. Budapest: Editio Neuma Budapest. EN 066. (súkromný archív pedagóga)
ŠTRUNC, Dalibor. Malované na cimbal. autorské vydanie. (súkromný archív pedagóga)
PONGRÁCZ, Zoltán. 1988. Cimbalomverseny elektronikus kísérettel (Cimbalkoncert s elektronikou). manuscript. (súkromný archív pedagóga)

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: 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: 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/ II.Sn005-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

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. 1.solo concerto from the Classical period and one from the Romantic period (or similar works) of various technical issues (Kusevický, Bottesini, Sperger, Hoffmeister)
2. a cyclic polyphonic work from the Romantic period for solo double bass (for solo double bass) Dragonetti, Bottesini
3. Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
4. Familiarity with 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:
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 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. Ján Krigovský, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn006-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

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. 1st solo concerto from the 20th century (or similar works) of various technical issues (Kusevický, Bottesini, Sperger, Hoffmeister, Rota, Gajdoš, Hertl)
2. cyclic polyphonic work from the Romantic period for solo double bass (for solo double bass) Dragonetti, Bottesini
3. Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
4. Familiarity with 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:
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)
HERTL,František,1957, Koncert pre kontrabas a orchester. Praha: Panton.
Dostupné z:
http://sk.scorser.com/Out/4762830.html
DRAGONETTI, Domenico, 1800,31.Koncertných neznámych kusov pre kontrabas sólo. London: British Library ISBN: MS 17821.
Dostupné z:
https://s9.imslp.org/files/imglnks/usimg/e/e9/IMSLP526540-PMLP771572-dragonetti_addms17821.pdf
BOTTESINI, Giovanni, 1926, Grand Duetti per due contrabassi solo No.1-3,Milano : G. Ricordi e C., ISBN: E.R. 613.
Dostupné z:
https://imslp.org/wiki/Gran_Duetto_No.1_for_2_Double_Basses_(Bottesini%2C_Giovanni)
BOTTESINI, Giovanni, 1926, Grand Duetti per due contrabassi solo No.3. Milano : G. Ricordi e C., ISBN: E.R. 613.
Dostupné z:
https://imslp.org/wiki/Gran_Duetto_No.3_for_2_Double_Basses_(Bottesini%2C_Giovanni)
BOTTESINI, Giovanni, 1926, Grand Duetti per due contrabassi solo No.2. Milano : G. Ricordi e C., ISBN: E.R. 613.
Dostupné z:
https://imslp.org/wiki/Gran_Duetto_No.2_for_2_Double_Basses_(Bottesini%2C_Giovanni)
ROTA, Nino, 1967, Divertimento Concertante per contrabasso e orchestre. Milano : G. Ricordi e C., ISBN: 9790041410555.
Dostupné z: https://www.alle-noten.de/Streicher/Kontrabass/Divertimento-Concertante.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: 0

A	ABS	B	C	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. Ján Krigovský, 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/ II.Dn005-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 4 compositions of different styles(20%)
- Passing an examination before a committee(20%)
- Presentation of the rehearsed 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 different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics 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 to approach it creatively
to the musical material

Brief outline of course (contents standard):
Etudes by N. Paganini, M. Moyse
Solo Compositions.
Cyclic Compositions. Burton, P. Sancan, Ch. M. Widor, S. Karg Elert,
Concerts. E. Bach

Recommended literatue:
PAGANINI, Nicolo. 1994. 24 Capricci pre flautu sólo, Edited: Patric Galloise. Paris: Alphonse Leduc. (súkromný archív pedagóga)
MOYSE, Marcel. 1935. 10 Etudes sur Wieniawsk1. Paris: Alphonse Leduc (súkromný archív pedagóga)
FELD, Jindřich. 1964. Quatre pieces pre flautu sólo. Paris: Alphonse Leduc. (súkromný archív pedagóga)

LIEBERMANN, Lowell. 1994. Soliloquy op. 44 for Solo Flute. Bryn Mawr: Theodore Presser. (súkromný archív pedagóga)
BURTON, Eldin. 1949. Sonatina for flute and piano. New York: Carl Fisher. (súkromný archív pedagóga)
SANCAN, Pierre.1946. Sonatina pre flautu a klavír. Paris: Durand & Cie. (súkromný archív pedagóga)
WIDOR, Charles, Maria. 1900. Suite pre flautu a klavír op. 34. [online] Master music publications. Dostupné z: https://imslp.org/wiki/Suite,_Op.34_(Widor,_Charles-Marie)
KARG-ELERT, Sigfrid. 2008. Sonáta B dur op. 121 pre flautu a klavír. Frankfurt: Zimmermann. (súkromný archív pedagóga)
RIVIER, Jean. Concerto pour Flûte. Paris: Pierre Noël. (súkromný archív pedagóga)
BACH, Carl, Philipp, Emanuel. 2000. Koncert pre flautu a orchester G dur Wq 169 / H455. Wiesbaden: Breitkopf & Härtel. (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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn006-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 4 compositions of different styles(20%)
- Passing an examination before a committee(20%)
- Presentation of the rehearsed 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 serious repertoire for flute from different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics to his/her own interpretation
- able to judge the quality of performance and interpretation of a piece of music heard using critical thinking

Brief outline of course (contents standard):
Etudes by N. Paganini, M. Moyse
Solo Compositions by J. S. Bach, R. Muczynski, L. Berio
Cyclic Compositions: S. Karg - Elert, P. Krška, J. Feld, C. Reinecke, C. Franck
Concertos. S. Bach
Work on detailed elaboration of the work, convincing dynamics, agogics
Study of solo and concert repertoire of high artistic and technical quality

Recommended literatue:
PAGANINI, Nicolo. 1994. 24 Capricci pre flautu sólo, Edited: Patric Galloise. Paris: Alphonse Leduc. (súkromný archív pedagóga)
MOYSE, Marcel. 1935. 10 Etudes sur Wieniawsk1. Paris: Alphonse Leduc (súkromný archív pedagóga)

BACH. Johann, Sebastian. 1990. Partita a moll BWV 1013 pre flautu sólo. München: Hänle Verlag. (súkromný archív pedagóga)
MUCZYNSKI, Robert. 1968. 3 Preludios op. 18 pre flautu sólo. New York: G Schirmer. (súkromný archív pedagóga)
BERIO, Luciano. 1958. Sequenza pre flauto solo. Milano: Edizioni Suvini Zebron1. (súkromný archív pedagóga)
FELD, Jindřich. 1960. Sonate pour Flûte et Piano. Paris: Alphonse Leduc.(súkromný archív pedagóga)
REINECKE, Carl. 1975. Sonáta „Undine“ op. 167 pre flautu a klavír. [online]
New York: Belwin - Mills. Kalmus Series. Dostupné z: https://imslp.org/wiki/
Flute_Sonata,_Op.167_(Reinecke,_Carl)
KARG- ELERT, Sigfrid. 1995. Sinfonische Kanzone, Frankfurt: Zimmermann. (súkromný archív pedagóga)
FRANCK, César. 1950. Sonáta pre flautu a klavír. Praha: Orbis. (súkrmoný archív pedagóga)
KRŠKA, Pavol. Sonáta pre flautu a klavír. Manuskript (súkrmoný archív pedagóga)
MERCADANTE, Saverio. 1996. Concerto D dur pre flautu a orchester. Paris: Henry Lemoine. (súkromný archív pedagóga)
DEVIENNE, Francois. 1964. Koncert G dur pre flautu a orchester. Budapest: Editio Musica. (súkromný archív pedagóga)
BACH, Johann, Sebastian. Brandemburgský koncert G dur BWV 1049 pre 2 flauty a orchester. Leipzig: Breitkopf&Härtel. (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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn076-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- production of a large-scale work from the 20th century (10%)
- attending a 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 interpretation of 20th century works;
- be able to work independently in the selection and study of repertoire;
- Able to organise preparation for a concert performance;
- Able to independently solve technical and expressive problems arising from the nature of the works interpreted;

Brief outline of course (contents standard):
1. 2 etudes of higher difficulty (M. Giuliani, H. Villa-Lobos, F. Kleynjans).
2. A work of a larger scale of the 20th century (Sonata, Sonatina, Variations).
3. A virtuoso composition of smaller scale
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:
BROUWER, Leo, 1980. Tres apuntes, Schott, ISBN: 3795798353 (súkromný archív pedagóga)
VILLA-LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
DYENS, Roland, 1987, Libra Sonatine. Paris: Editions Henry Lemoine (súkromný archív pedagóga)
MOREL, Jorge, 1983, Latin impressions. Helsinki: Chorus Publications (súkromný archív pedagóga)

PUJOL Máximo Diego. 2003. 4 piezas cristalinas. Paris: Henry Lemione, ISBN: 9790230978507 (súkromný archív pedagóga)
RODRIGO, Joaquin. 1982. Sonata giocosa, London: Chester Music, ISBN: 978-0711956582 (súkromný archív pedagóga)
MOREL, Jorge, 1985, Sonatina. Helsinki: Chorus Publications (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: 0

A	ABS	B	C	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/ II.Sn077-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- production of a large-scale work from the 20th century (10%)
- attending a 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. 2 etudes of higher difficulty (M. Giuliani, H. Villa-Lobos, F. Kleynjans).
2. A larger scale 20th century work (Concerto with orchestra, Sonata, Sonatina).
3. A virtuoso composition of smaller scale.
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:
PUJOL Máximo Diego. 2001. Trilógia del Brujo. Paris: Henry Lemione, ISBN: 9790230973014 (súkromný archív pedagóga)
PONCE, Manuel Maria, 1967. Sonatina meridional, Mainz: Schott´s, (súkromný archív pedagóga)
MOREL, Jorge, 1983, Variations on a Gershwin Theme. Helsinki: Chorus Publications (súkromný archív pedagóga)

DYENS, Roland, 1987. Hommage a Villa-Lobos. Paris: Editions Henry Lemoine, ISBN: 9790230948852 (súkromný archív pedagóga)
BROUWER, Leo, 1984. Preludios Epigramaticos. Paris: Editions Musicales Transatlantiques (súkromný archív pedagóga)
RODRIGO, Joaquin, 1991. Fantasia para un Gentilhombre. Mainz: SCHOTT, ISBN: 978-3795771706 (súkromný archív pedagóga)
(súkromný archív pedagóga)
SAINZ DE LA MAZA, Eduardo, 1999. Música para Guitarra, Madrid: Unión Musicales Ediciones, ISBN: 0-7119-6983-3 (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: 0

A	ABS	B	C	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: KN/ II.Kn41-1/26	**Course title:** Musical Instrument Play - Piano (Concert Study) 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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Performance of a concertante work / concerto for piano and orchestra (with piano accompaniment)
- Completion of a concert performance/play (20%)
- Participation in a concert performance/playback (10%)
- Recording an artistic performance in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to create a draft concept of the studied work.;
- be able to present signs of professionalism in the practical performance of a piano concerto.;
understand all the performance features of the piano concerto form.;
- Able to present professionally the stylistic specifications of a concertante work with his/her own interpretative input and opinion;;
- Understand the instrumental specifics and its sonic possibilities in selected piano concertos and apply them conceptually in his/her own interpretation;
- Able to fully understand the formal and content qualities of a piano concerto.;

Brief outline of course (contents standard):
Principles of creative interpretation
Specifics of concertante interpretation according to stylistic periods
Practical performance of a selected piano concerto
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
MOZART, Wolfgang Amadeus. [s.a.]. Template:Piano Concertos. [online]
dostupné z: https://imslp.org/wiki/Template:Piano_Concertos_(Mozart,_Wolfgang_Amadeus)
BEETHOVEN, Ludwig van. [s.a.]. Template:Concertos. [online]
dostupné z: https://imslp.org/wiki/Template:Concertos_(Beethoven,_Ludwig_van)
SCHUMANN, Robert. [s.a.]. Piano Concerto, Op.54. [online]
dostupné z: https://imslp.org/wiki/Piano_Concerto%2C_Op.54_(Schumann%2C_Robert)
CHOPIN, Fryderyk. [s.a.]. Piano Concerto No.1, Op.11. [online]
dostupné z: https://imslp.org/wiki/Piano_Concerto_No.1%2C_Op.11_(Chopin%2C_Frédéric)

CHOPIN, Fryderyk. [s.a.]. Piano Concerto No.2, Op.21[online]
dostupné z: https://imslp.org/wiki/Piano_Concerto_No.2%2C_Op.21_(Chopin%2C_Frédéric)
BRAHMS, Johannes. [s.a.]. Piano Concerto No.1, Op.15 [online]
dostupné z: https://imslp.org/wiki/Piano_Concerto_No.1%2C_Op.15_(Brahms%2C_Johannes)
BRAHMS, Johannes. [s.a.]. Piano Concerto No.2, Op.83 [online]
dostupné z: https://imslp.org/wiki/Piano_Concerto_No.2%2C_Op.83_(Brahms%2C_Johannes)
PROKOFIEV, Sergey. [s.a.]. Template:Piano Concertos. [online]
dostupné z: https://imslp.org/wiki/Template:Piano_Concertos_(Prokofiev%2C_Sergey)
RAVEL, Maurice. [s.a.]. Piano Concerto in G major. [online]
dostupné z: https://imslp.org/wiki/Piano_Concerto_in_G_major_(Ravel%2C_Maurice)

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. Marian Lapšanský, doc. MgA. Matej Arendárik, 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/ II.Kn42-1/26	**Course title:** Musical Instrument Play - Piano (Concert Study) 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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Performing a piano recital - piano piece or piano pieces of the highest difficulty in the range of at least 50 min. (20%)
- Completion of a concert performance/playback (20%)
- Participation in a concert performance/recital (10%)
- Recording an artistic performance in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to create a proposal for the concept of a piano recital.;
- be able to present signs of professionalism in the practical performance of selected piano works in the scope of a piano recital.;
- Understand all performance features of selected piano works and distinguish the interpretation of stylistic periods within the scope of a piano recital;
- Be able to present stylistic specifications of selected piano works expertly with their own interpretative input and opinion.;
- Understand the instrumental specifics and its sonic possibilities in selected piano works and apply them conceptually in their own interpretation.;
- Able to fully understand the formal and content qualities of selected piano works.;

Brief outline of course (contents standard):
Principles of creative interpretation
Specifics of interpretation according to stylistic periods
Practical study of selected piano works
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
SCHUMANN, Robert. 1977. Papillons, opus 2 für Klavier. Frankfurt : C. F. Peters.
SCHUMANN, Robert. 1975. Carnaval Opus 9. Leipzig : C. F. Peters.
CHOPIN, Fryderyk. 1953. Balady na fortepian. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1951. Polonezy na fortepian. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1985. Nokturny. Kraków : Polskie Wydawnictwo muzyczne.

CHOPIN, Fryderyk. 1949. Préludes. Praha : Melantrich.
CHOPIN, Fryderyk. [s.a.]. Piano Sonata No.2, Op.35 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.2%2C_Op.35_(Chopin%2C_Frédéric)
CHOPIN, Fryderyk. [s.a.]. Piano Sonata No.3, Op.58 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.3%2C_Op.58_(Chopin%2C_Frédéric)
BRAHMS, Johannes. [s.a.]. Piano Sonata No.1, Op.1 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Brahms%2C_Johannes).
dostupné z: https://imslp.org/wiki/3_Intermezzi,_Op.117_(Brahms,_Johannes).
BRAHMS, Johannes. [s.a.]. 6 Klavierstücke, Op.118.
dostupné z: https://imslp.org/wiki/6_Klavierstücke%2C_Op.118_(Brahms%2C_Johannes).
JANÁČEK, Leoš. [s.a.]. Sonáta 1.X.1905. [online]
dostupné z: https://imslp.org/wiki/1.X.1905_(Janáček,_Leoš).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 1 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_1_(Debussy%2C_Claude).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 2 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_2_(Debussy%2C_Claude).
DEBUSSY, Suite bergamasque [online]
dostupné z: https://imslp.org/wiki/Suite_bergamasque_(Debussy%2C_Claude).
RAVEL, Maurice. [s.a.]. Sonatine. [online]
dostupné z: https://imslp.org/wiki/Sonatine_(Ravel%2C_Maurice).
RAVEL, Maurice. [s.a.]. Miroirs. [online]
dostupné z: https://imslp.org/wiki/Miroirs_(Ravel%2C_Maurice).

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. Marian Lapšanský, doc. MgA. Matej Arendárik, 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/ II.Kn43/26	**Course title:** Musical Instrument Play - Piano (Concert Study) 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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Performance of a part of the repertoire of the final diploma recital - piano works or piano works of the highest difficulty in the range of at least 20 min. (20%)
- Completion of a concert performance/playback (20%)
- Participation in a concert performance/playback (10%)
- Recording an artistic performance in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to independently create a proposal of the concept of the studied works in a piano recital.;
- be able to demonstrate professionalism in the practical performance of selected piano works within the scope of a piano recital.;
- Understand all performance features of selected piano works and distinguish the interpretation of stylistic periods within the scope of a piano recital;;
- Be able to present stylistic specifications of selected works expertly with their own interpretative input and opinion.;
- Understand instrumental specifics and their sonic possibilities in selected piano works and conceptually apply them in their own interpretation.;
- Able to fully understand the formal and content qualities of selected piano works and to interpret them creatively;

Brief outline of course (contents standard):
Principles of creative interpretation
Specifics of interpretation according to stylistic periods
Practical study of selected piano works
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
SCHUMANN, Robert. 1977. Papillons, opus 2 für Klavier. Frankfurt : C. F. Peters.
SCHUMANN, Robert. 1975. Carnaval Opus 9. Leipzig : C. F. Peters.
CHOPIN, Fryderyk. 1953. Balady na fortepian. Kraków : Polskie Wydawnictwo muzyczne.

CHOPIN, Fryderyk. 1951. Polonezy na fortepian. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1985. Nokturny. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1949. Préludes. Praha : Melantrich.
CHOPIN, Fryderyk. [s.a.]. Piano Sonata No.2, Op.35 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.2%2C_Op.35_(Chopin%2C_Frédéric)
CHOPIN, Fryderyk. [s.a.]. Piano Sonata No.3, Op.58 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.3%2C_Op.58_(Chopin%2C_Frédéric)
BRAHMS, Johannes. [s.a.]. Piano Sonata No.1, Op.1 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Brahms%2C_Johannes).
dostupné z: https://imslp.org/wiki/3_Intermezzi,_Op.117_(Brahms,_Johannes).
BRAHMS, Johannes. [s.a.]. 6 Klavierstücke, Op.118.
dostupné z: https://imslp.org/wiki/6_Klavierstücke%2C_Op.118_(Brahms%2C_Johannes).
JANÁČEK, Leoš. [s.a.]. Sonáta 1.X.1905. [online]
dostupné z: https://imslp.org/wiki/1.X.1905_(Janáček,_Leoš).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 1 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_1_(Debussy%2C_Claude).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 2 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_2_(Debussy%2C_Claude).
DEBUSSY, Suite bergamasque [online]
dostupné z: https://imslp.org/wiki/Suite_bergamasque_(Debussy%2C_Claude).
RAVEL, Maurice. [s.a.]. Sonatine. [online]
dostupné z: https://imslp.org/wiki/Sonatine_(Ravel%2C_Maurice).
RAVEL, Maurice. [s.a.]. Miroirs. [online]
dostupné z: https://imslp.org/wiki/Miroirs_(Ravel%2C_Maurice)
PROKOFIEV, Sergej. [s.a.]. Sonata No.1. [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Prokofiev%2C_Sergey).
PROKOFIEV, Sergej. [s.a.]. vVisions fugitives, Op.22 online]
dostupné z: https://imslp.org/wiki/Visions_fugitives,_Op.22_(Prokofiev,_Sergey).
PROKOFIEV, Sergej. [s.a.]. 10 Pieces from Romeo and Juliet, Op.75 [online]
dostupné z: https://imslp.org/
wiki/10_Pieces_from_Romeo_and_Juliet,_Op.75_(Prokofiev,_Sergey).
PROKOFIEV, Sergej. [s.a.]. Sonatas for Piano [online]
dostupné z: https://imslp.org/wiki/Sonatas_for_Piano_(Prokofiev%2C_Sergey)
ŠOSTAKOVIČ, Dmitrij Dmitrijevič. 1991. 24 Präludien für Klavier zu zwei Händen, Opus 34. Frankfurt : C. F. Peters.

Language of instruction:
Slovak

Notes:
The student's total workload is 150 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
60 hours of individual creative work:
77 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: prof. Marian Lapšanský, doc. MgA. Matej Arendárik, 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/ II.Kn44/22	**Course title:** Musical Instrument Play - Piano (Concert Study) 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - Completion of a piano recital - piano works of the highest level of difficulty of at least 60 min. with representation of at least one 20th or 21st century work. (20%) - Completion of a final diploma artistic performance (20%) - Participation in a concert performance/playback (10%) - Recording 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 independently create a proposal of the concept of the studied works in a piano recital.; - be able to demonstrate professionalism in the practical performance of selected piano works within the scope of a piano recital.; - Understand all performance features of selected piano works and distinguish the interpretation of stylistic periods within the scope of a piano recital;; - Be able to present stylistic specifications of selected works expertly with their own interpretative input and opinion.; - Understand instrumental specifics and their sonic possibilities in selected piano works and conceptually apply them in their own interpretation.; - Able to fully understand the formal and content qualities of selected piano works and to interpret them creatively;	
Brief outline of course (contents standard): Principles of creative interpretation Specifics of interpretation according to stylistic periods Practical study of selected piano works and their performance at the final diploma recital Evaluation (self-assessment) of the performed interpretation	
Recommended literatue: SCHUMANN, Robert. 1977. Papillons, opus 2 für Klavier. Frankfurt : C. F. Peters. SCHUMANN, Robert. 1975. Carnaval Opus 9. Leipzig : C. F. Peters. CHOPIN, Fryderyk. 1953. Balady na fortepian. Kraków : Polskie Wydawnictwo muzyczne.	

CHOPIN, Fryderyk. 1951. Polonezy na fortepian. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1985. Nokturny. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1949. Préludes. Praha : Melantrich.
CHOPIN, Fryderyk. [s.a.]. Piano Sonata No.2, Op.35 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.2%2C_Op.35_(Chopin%2C_Frédéric)
CHOPIN, Fryderyk. [s.a.]. Piano Sonata No.3, Op.58 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.3%2C_Op.58_(Chopin%2C_Frédéric)
BRAHMS, Johannes. [s.a.]. Piano Sonata No.1, Op.1 [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Brahms%2C_Johannes).
dostupné z: https://imslp.org/wiki/3_Intermezzi,_Op.117_(Brahms,_Johannes).
BRAHMS, Johannes. [s.a.]. 6 Klavierstücke, Op.118.
dostupné z: https://imslp.org/wiki/6_Klavierstücke%2C_Op.118_(Brahms%2C_Johannes).
JANÁČEK, Leoš. [s.a.]. Sonáta 1.X.1905. [online]
dostupné z: https://imslp.org/wiki/1.X.1905_(Janáček,_Leoš).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 1 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_1_(Debussy%2C_Claude).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 2 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_2_(Debussy%2C_Claude).
DEBUSSY, Suite bergamasque [online]
dostupné z: https://imslp.org/wiki/Suite_bergamasque_(Debussy%2C_Claude).
RAVEL, Maurice. [s.a.]. Sonatine. [online]
dostupné z: https://imslp.org/wiki/Sonatine_(Ravel%2C_Maurice).
RAVEL, Maurice. [s.a.]. Miroirs. [online]
dostupné z: https://imslp.org/wiki/Miroirs_(Ravel%2C_Maurice)
PROKOFIEV, Sergej. [s.a.]. Sonata No.1. [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Prokofiev%2C_Sergey).
PROKOFIEV, Sergej. [s.a.]. vVisions fugitives, Op.22 online]
dostupné z: https://imslp.org/wiki/Visions_fugitives,_Op.22_(Prokofiev,_Sergey).
PROKOFIEV, Sergej. [s.a.]. 10 Pieces from Romeo and Juliet, Op.75 [online]
dostupné z: https://imslp.org/
wiki/10_Pieces_from_Romeo_and_Juliet,_Op.75_(Prokofiev,_Sergey).
PROKOFIEV, Sergej. [s.a.]. Sonatas for Piano [online]
dostupné z: https://imslp.org/wiki/Sonatas_for_Piano_(Prokofiev%2C_Sergey)
ŠOSTAKOVIČ, Dmitrij Dmitrijevič. 1991. 24 Präludien für Klavier zu zwei Händen, Opus 34. Frankfurt : C. F. Peters.
SCRIABIN, Aleksandr. [s.a.]. Piano Sonata No.4, Op.30. [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.4%2C_Op.30_(Scriabin%2C_Aleksandr).

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 2

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

Instructor: prof. Marian Lapšanský, doc. MgA. Matej Arendárik, 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/ II.Sn009-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

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 of the Classical period with cadenza (C. Stamitz, F. Hoffmeister, A. Rolla, etc.)
2. J. S. Bach: Suites and Sonatas for Violin Solo (transcription for viola) - Adagio and Fugue or J. S. Bach: Suites for Cello Solo 2.I-VI (transcription for viola) or two movements from suites by M. Reger
3. one composition of small forms (max. duration 10 min.)
- recording of artistic outputs in IDM AU BB (10%)

Educational outcomes (performance standard):
The student is ruled by advanced technical-musical means1. These enable him/her to interpret large-scale musical works with understanding, to characterize individual compositional styles believably, and to hold the listener's attention. His playing bears the hallmarks of professional interpretation: intonational and rhythmic precision, high sound quality and reliability of expression, enriched by intuitive elements of artistic expression.
Upon successful completion of the training process, the student will:
- Be able to communicate works of music of various compositional styles to the listener in an engaging manner using sophisticated technical and artistic skills,
- understand both the compositional structure and the aesthetic issues of the interpreted work, be able to find an interpretatively adequate and interesting form of the text of the performed work,
- be able to independently prepare and perform a concert performance,
- work independently with an accompanist/co-performer on the final form of the interpretation of the interpreted compositions,
- consciously work on the development of his/her intuitive movement possibilities, which he/she will then store in his/her expressive, masterful portfolio and become part of his/her playing expression.

Brief outline of course (contents standard):

1. Performance of two movements from J. S. Bach's Suites and Partitas for Violin (transcription for viola) or two movements from the Suites for Cello 2.I - VI (transcription for viola) or two movements from Max Reger's Suites for Cello 2.I - VI (transcription for viola)
2. Study of demanding literature of small forms (Enescu, Vieuxtemps, Hindemith, etc.)
3. Study of the classical viola concerto
4. Study of cyclical compositions (sonatas)
5. Continuous work on deepening the knowledge of one's own movement apparatus and its use for the benefit of the realization of the work, preparation of a public performance
6. Interpretive analysis of audio- and video-recordings of own performances
7. Analysis and comparison of works in different editions and interpretations by different musicians

Recommended literatue:

Koncerty:
HOFFMEISTER, Franz Anton. Koncert D dur pre violu a orchester. Betwin&Mils publishing Corp. NY. 11746
STAMITZ, Carl. Koncert A dur pre violu a orchester, PWM7532.
ROLLA, Alessandro. Concerto in C major pre violu a orchester. BL.541.
Sonáty:
HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra, Breikopf&Härtel, Musica Rara, MR 1624
SCHUBERT, Franz. Sonate Arpeggione. L. Doblinger, Leipzig-Wien.
MENDELSOHN-BARTHOLDY, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva, 9-6-2
SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372.
BRAHMS, Johannes. Sonáta pre violu a klavír f mol, Es dur op. 120. EP, Nr. 3896c
Malé formy:
GLINKA, Michail. Nokturno. Štátne hudobné vydavateľstvo, Moskva 1948, No. 19622
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, Henr1. 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:
KOGAN, Grigorij Michajlovič. Pod bránou majstrovstva. DIVIS, ISBN 978-80-89454-00 6
MAJKAPAR, Samuel. Hudobný sluch. MPI, ISBN 9628-0091-5
VOGELBACH-KLEIN, 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 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: doc. Mgr. Zuzana Bouřová, Ph.D.,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/ II.Sn010-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performing in class concerts and other concerts (at least once a semester in a public concert) (20%)
- passing an examination before a committee (30%)
- studying the required material for the exam:
1. a concert piece from the Romantic period or the 20th and 21st centuries
2. Sonata for viola and piano from the Romantic period or the 20th and 21st centuries
- Recording of artistic outputs in IDM AU BB (10%)

Educational outcomes (performance standard):
The student masters advanced technical-musical means. He/she can interpret with understanding a varied, stylistically different repertoire of the highest technical difficulty1. His/her playing has the character of a professional interpretation. His artistic expression is based on a broad knowledge of the problems of individual musical styles, on the ability to recognize and understand the criteria of the quality of the playing of the top performers.
Upon successful completion of the training process the student will:
- be able to communicate to the listener, at a high technical and musical level, musical works of different compositional styles using the acquired technical and artistic skills,
- understand the structure of the composition and the aesthetic issues of the interpreted work and be able to create his/her own version of the performed work,
- be able to independently prepare and perform a concert performance,
- work independently with an accompanist/co-performer, intensively develop an appropriate unified artistic interpretation of the interpreted compositions,
- consciously work on the development of his/her musical abilities; find his/her own personal means of expression, thus creating a clear character of his/her interpretation;
- to prepare, by means of an adequate choice of repertoire, to enter professional musical life.

Brief outline of course (contents standard):
1. Performing concert compositions of the Romantic, 20th and 21st century periods
2. Study of the romantic, post-romantic sonata
3. Study of a 20th or 21st century cyclic composition

4. Continuous work on the development of the player's own movement skills, improving the psychological preparation for public performance,
5. Interpretive analysis of audio and video recordings of one's own performances
6. Analysis and comparison of works in different editions and interpretations by different musicians.

Recommended literatue:

Sonáty:
HUMMEL, Johann Nepomuk. Fantasie for viola and orchestra. Breitkopf &Härtel, Musica Rara, MR 1624
SCHUBERT, Franz. Sonate Arpeggione. L. Doblinger, Leipzig-Wien,
MENDELSOHN-BARTHOLDY, Felix. Sonata pre violu a klavír. Nakl. Muzika, Moskva 1970,9-6-2
SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372,
BRAHMS, Johannes. Sonáta pre violu a klavír f mol, Es dur op. 120. EP, Nr.3896c
HONNEGER, Arthur. Sonáta pre violu a klavír. La siréne musicale, Paris,E.D.58 L.S,
VIEUXTEMPS, Henr1. Sonáta pre violu a klavír B -dur, op.36,G. Henle Verlag, ISMN 979-0-2018-0577-1
MARTINŮ, Bohuslav. Sonáta No.1 pre violu a klavír. Associated Music Publishers, Inc, NY, AMP-95735-1
CLARCKE, Rebecca. Sonáta pre violu a klavír. J. & W. Chester, Ltd. Copyright 1921
CHAČATURJAN, Aram. Sonáta pre violu solo. Edition Sikorski, ED.Nr. 2233
Malé formy:
GLINKA, Michail. Nokturno. Štátne hudobné vydavateľstvo, 1948, Moskva, No.19622
GLAZUNOV, Alexander. Elegy op.144. International Music Company ,no 555
BORISOVSKIJ, Vadim. Transkripcie a skladby pre violu a klavír. Muzgiz - 1945, Moskva, Séria 1-3, No 18269
VIEUXTEMPS, Henr1. Elégia pre violu a klavír. G. Henle Verlag, 577
ENESCU, George. Concertstuck. International Music Company, NY, No. 1052
HINDEMITH, Paul. Trauermusik/Schott/ED 2515/ P.Hindemith: Meditation, Schott,ED3684
DÁVID, Gyula. Pezzo per viola a kl.,Editio Musica Budapest,Z 7607
WILLIAMS, Ralph Vaughan. Suite for viola and orchester. Copmlete, Oxforde. ISBN 0-19-369405-0
Metodická literatúra:
KOGAN, Grigorij Michajlovič. Pod bránou majsrovstva. DIVIS, ISBN 978-80-89454-00 6
MAJKAPAR, Samuel. Hudobný sluch. MPI, ISBN 9628-0091-5
KLEIN-VOGELBACH, Susanne, LAHME, A., a SPIRGI-GANTERER, 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 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: doc. Mgr. Zuzana Bouřová, Ph.D.,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/ II.Sn001-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- passing an exam before a board (20%)
- concert performances 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 individual stylistic periods;
- 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 solve technical and expressive problems arising from the nature of the works interpreted
- able to decipher various types of musical notation
- able to demonstrate his/her own interpretative attitude verbally and practically

Brief outline of course (contents standard):
1. cyclic polyphonic work from the 18th, 19th or 1st half of the 18th century. 20th century for solo violin
2. a concerto movement from the Classical or Romantic period
3. Study, analysis and reflection on the notation, musical structure, historical context and compositional language in the individual works studied
4. The use of different playing techniques and the use of the timbral possibilities of the instrument in the respective musical works
5. Demonstration of one's own interpretative opinion and taste
6. Optimising the use of the playing apparatus with the intention of flexibility and efficiency

Recommended literatue:
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. Várna1. Winterthur: Amadeus Verlag.

BEETHOVEN, Ludwig van. Violin Sonatas, Volume 1. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3
BEETHOVEN, Ludwig van. Violin Sonatas, Volume 2. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume 1. 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.
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
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

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. Jela Špitková, Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn002-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- passing an exam before a board (20%)
- concert performance of 50 minutes (30%)
- recording artistic performances in IDM AU BB. (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- 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 organise his/her own preparation for concert performance and rehearsal;
- be able to solve technical and expressive problems arising from the nature of the interpreted works
- able to decipher various types of musical notation
- know and be able to apply contemporary (and avant-garde) techniques of playing the instrument
- able to demonstrate his/her own interpretative attitude both verbally and practically

Brief outline of course (contents standard):
1. a 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
2. a concerto (or a work of similar parameters) for violin and orchestra
3. at least 1 composition for solo violin or violin and piano by a Slovak composer
4. Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
5. The use of different playing techniques and the use of the timbral possibilities of the instrument in the respective musical works
6. Demonstration of one's own interpretative opinion and taste
7. Formation of one's own interpretative direction and repertoire preferences

Recommended literatue:
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 1. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3

BEETHOVEN, Ludwig van. Violin Sonatas, Volume 2. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume 1. 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.
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
DEBUSSY, Claude. 1997. Sonata for Violin and Piano. Edited by Ernst-Günter Heinemann. München: Henle Verlag. HN 410. ISMN 979-0-2018-0410-1
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, Serge1. 1960. Sonate Nr. 2 für Violine und Klavier, Op. 94a. Hamburg: Musikverlag Hans Sikorsk1.
PROKOFIEFF, Serge. 1947. Sonata No. 1, Op. 80 for violin and piano. Edited by Joseph Sziget1. London: Boosey & Hawkes.
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
SHOSTAKOVICH, Dmitr1. 1969. Sonata for Violin and Piano Opus 134. Hamburg: Musikverlag Hans Sikorsk1. ISMN M-003-01725-9
BARTÓK, Béla. 1991. Première sonate pour violon et piano. New Edition 1991. Edited by Peter Bartók. Wien: Universal Edition. ISMN M-008-00862-7
BARTÓK, Béla. 1996. Deuxième sonate pour violon et piano. New Edition 1996. Edited by Peter Bartók. Wien: Universal Edition. ISMN M-008-00861-0
JANÁČEK, Leoš. 2007. Skladby pro housle a klavír. Urtext edition. Edited by Ján Krejčí et Alena Němcová. Praha: Bärenreiter. ISMN 979-0-2601-0486-0
BERGER, Roman. 1995. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond. ISBN 80-966995-2-0
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
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 Sziget1. London: Boosey & Hawkes.
PROKOFIEFF, Serge. 1921. Violin Concerto No. 2, Op. 63. London: Boosey & Hawkes.

SHOSTAKOVICH, Dmitr1. 1957. Concerto No. 1 for Violin and Orchestra, Op. 77. Hamburg: Musikverlag Hans Sikorsk1. ISMN 979-0-003-01681-8
STRAVINSKY, Igor. 1931. Concerto en Ré pour violon et orchestre. Mainz: Schott Music. ISMN M-001-03633-7
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.
BARTÓK, Béla. 1941. Violin Concerto No. 2. London: Boosey & Hawkes.
BERG- Alban. 1938. Violinkonzert. Edited by Douglas Jarman. Wien: Universal Edition. ISMN M-008-05652-9
BLOCH, Ernst. 1938. Concerto for Violin and Orchestra. London: Boosey & Hawkes. ISMN M-060-82956-7
JANÁČEK, Leoš. 1990. Putování dušičky [houslový koncert]. Praha: Editio Supraphon. ISBN 80-7058-190-5
MARTINŮ, Bohuslav. 1948. Houslový koncert. Praha: Melantrich.
SZYMANOWSKI, Karol. 1952. Violin Concerto No. 1, Op. 35. Edited by Eugenia Umińska. Kraków: Polskie wydawnictwo muzyczne. ISMN 979-0-2740-0791-1
BRITTEN, Benjamin. 1958. Violin Concerto, Op. 15. Revised version. London: Boosey & Hawkes. ISMN M-060-01418-5
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 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. Jela Špitková, Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn013-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
Minimum 70% attendance.
Board exam at the end of the semester.
Playing by heart is a requirement.

Educational outcomes (performance standard):
Perfecting higher technical and musical interpretation on the cello. Ability to distinguish the character of individual movements of solo compositions, extended to include works of 20th century music. A coherent understanding of the score of a Romantic concerto, through developing collaboration with the piano.

Brief outline of course (contents standard):
Continued study of works of world cello literature with emphasis on romantic concertos and 20th century concertos. Selection of etudes and suites of J.S.Bach of higher technical difficulty, suitable for the first semester of the second level of cello studies. Emphasis on intonational purity and precise technical elaboration of the studied works, continuous penetration into the problems of interpretation.

Recommended literatue:
Kompletný výber etúd pre violončelo vyššej technickej náročnosti - Carlo Aflredo Piatti – 12 Capriccii pre sólové violončelo, op. 25,
Johann Sebastian Bach - Suita pre sólové violončelo č.4 Es dur BWV 1010
Max Reger – Suity pre sólové violončelo,
Paul Hindemith - Sonáta pre sólové violončelo, op.25,
Gyorgy Ligeti – Sonata for solo cello (1948 – 1953)
Violončelové koncerty – Koncert h mol, op. 104 Antonína Dvořáka alebo ďalšie z obdobia romantizmu (Camille Saint-Saens, Edouard Lalo, Edward Elgar,....)
Bach, J.S.: 6 Suites BWV 1007-1012. EditionBreitkopf, EB 8714, 2000
Dvořák, A.: Koncert h moll pro violoncello a orchestr. Bärenreiter, BA 9045, 2006
Piatti, A.: 12 CapriccifürVioloncellosolo op.25. G.HenleVerlag, HN746
Reger, M.: DreiSuiten op.131c. Edition Peters, EP3970, 2000

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: Mgr. art. Jozef Lupták, 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/ II.Sn014-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
Minimum 70% attendance.
Board exam at the end of the semester.
The condition for admission to the board examination is the performance at the class concert of at least 30 minutes.
Playing by heart is a prerequisite.

Educational outcomes (performance standard):
Perfecting higher technical and musical interpretation on the cello. Ability to distinguish the character of individual movements of solo compositions, extended to include works of 20th and 21st century music. A coherent understanding of the score of a Romantic concerto, through developing collaboration with the piano.

Brief outline of course (contents standard):
Continued study of works of world cello literature with emphasis on romantic concertos and 20th century concertos. Compositions of the 21st century as well. A selection of etudes and suites by J.S. Bach of higher technical difficulty, suitable for the second semester of the second level of cello studies. Emphasis on precise technical elaboration of the studied works, continuous penetration into the problems of interpretation.

Recommended literatue:
Základný výber etúd pre violončelo vyššej technickej náročnosti - Carlo AflredoPiatti – 12 Capriccii pre sólové violončelo, op. 25, Friedrich Grützmacher, 24 etúd pre sólové violončelo op.38,
Johann Sebastian Bach – Suita pre sólové violončelo č.5 c mol BWV 1011,
Max Reger – Suity pre sólové violončelo,
Eugen Ysaye - sonáta pre sólové violončelo op.28,
GyörgyLigeti - sonáta pre sólové violončelo,
Violončelového koncerty - Koncert h mol, op. 104 Antonína Dvořáka a všetky vybrané violončelové koncerty z obdobia romantizmu (Piotr Iľjič Čajkovskij, Camille Saint-Saens,Edouard Lalo, Edward Elgar,....) a koncerty 20.storočia (Dmitrij Šostakovič, Sergej Prokofiev, Darius Milhaud, Alfred Schnittke...)
Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000

Dvořák, A.: Koncert h moll pro violoncello a orchestr. Bärenreiter, BA 9045, 2006
Piatti, A.: 12 Capricci für Violoncello solo op.25. G.Henle Verlag, HN746
Reger, M.: Drei Suiten op.131c. Edition Peters, EP 3970, 2000

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: Mgr. art. Jozef Lupták, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn013-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of a selection of concert etudes(10%)
- Study of one of the great clarinet concertos of the Classical or Romantic periods. Preferred is the Concerto in A major, K.622 W. A. Mozart(10%)
- Performance of one of the great sonatas with piano(10%)
- Completion of a concert performance(10%)
- Passing a rehearsal 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:
- have an in-depth knowledge of the closer and broader context of the chosen solo concerto (most often K.622 by W. A. Mozart), master its interpretation at the level of grasping the overall form and subtle nuances of the work
- gradually master the interpretation of concert etudes as solo concertante or virtuoso pieces in a holistic interpretative sense
- be able to understand the principles of active interpretive grasp of the form of a work

Brief outline of course (contents standard):
1. Study of selected etudes with specific problems - concert etudes
2. Study of a selected recital composition of the concertante type - Concerto in A major, K.622 W. A. Mozart
3. Study of a selected recital composition of the sonata type - one of the sonatas by J. Brahms or M. Reger is preferred

Recommended literatue:
JEAJEAN, Paul. 1928. Seize (16) études modernes. Paris: Edition Alphonse Leduc. (súkromný archív
pedagóga)
MOZART, Wolfgang A. 1986. Konzert in A für Klarinette und Orchester KV 622. Kassel: Bärenreiter Urtext
Edition

WEBER, Carl Maria. 2009. Klarinettenkonzert No. 2 Es-dur op. 74. München: Henle Verlag.
SPOHR, Louis. 2014. Klarinettenkonzert No. 1 c-mol op. 26. München: Henle Verlag
SPOHR, Louis. 2019. Klarinettenkonzert No. 2 Es-dur op. 57. München: Henle Verlag
SPOHR, Louis. 2019. Konzert No. 3 f-mol op. für Klarinette und Orchester. Leipzig: Breitkopf & Härtel
BRAHMS, Johannes. 1973. Sonate für Klarinette und Klavier f-mol op. 120/1. Wien: Wiener Urtext Edition
BRAHMS, Johannes. Sonate für Klarinette und Klavier Es-dur op. 120/2. Wien: Wiener Urtext Edition
REGER, Max. 2013. Sonate As-dur op. 49/1 für Klarinette und Klavier. München: Henle Verlag
REGER, Max. 2013. Sonate fis-mol op. 49/2 für Klarinette und Klavier. München: Henle Verlag
REGER, Max. 2013. Sonate B-dur op. 107 für Klarinette und Klavier. München: Henle Verlag

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: doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn014-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation(20%)
- Rehearsal of a selection of concert etudes(10%)
- Completion of a setting of a major clarinet concerto of the Classical or Romantic period, chosen in a previous semester(10%).
- Completion of a setting of one of the major sonatas with piano, chosen in the previous semester(10%)
- Completion of a relevant work of Slovak music - sonatas or solo concertos with orchestra are recommended(10%)
- Performance of a relevant work for clarinet solo(10%)
- Completion of a concert performance(10%)
- Completion of a rehearsal 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:
- master the interpretation of a chosen solo concerto or sonata with piano at the level of grasping the overall form and subtle nuances of the work
- master the interpretation of concerto etudes as solo concertante or virtuoso pieces in a holistic interpretative sense
- be able to proactively analyse a chosen work and implement the principles of active interpretive grasp of its form in his/her own playing

Brief outline of course (contents standard):
1. Study of selected etudes with specific problems - concert etudes
2. Study of a selected recital composition from Slovak music - relevant sonatas or concertante compositions are recommended
3. Study of selected recital composition for clarinet solo

Recommended literatue:
(súkromný archív pedagóga)
JEAJEAN, Paul. 1928. Seize (16) études modernes. Paris: Edition Alphonse Leduc.

SUCHOŇ, Eugen. 1977. Concertino pre klarinet a orchester. Bratislava: Hudobný fond. Edícia Musica Slovaca
ZELJENKA, Iľja. 1984. Koncert pre klarinet a orchester. Bratislava: Hudobný fond. Edícia Musica Slovaca
ŠIMAI, Pavol. 2008. Claricon for Clarinet and Symphony Orchestra. Stockholm: Svensk Musik
KOŘÍNEK, Miloš. 1967. Koncert pre klarinet a malý orchester. Bratislava: Hudobný fond.
IRŠAI, Jevgenij. 2008. Sonata del grato per clarinetto e pianoforte. Bratislava: Hudobný fond. Edícia Musica Slovaca
LEJAVA, Marián. 1997. Sonata Mouvement. Sonata-Variations. Clarinet & piano.
KRŠKA, Pavol. 1995. Sonáta pre klarinet a klavír. Bratislava: Hudobný fond. Edícia Musica Slovaca
ŠIMAI, Pavol. 1996. Clarisson pre klarinet a klavír. Stockholm: Svensk Musik
BENEŠ, Juraj. 1987. Sonata per un clarinetto solo. Bratislava: Vydavateľstvo Slovenského hudobného fondu
STRAVINSKIJ, Igor. 1990. Three Pieces for Clarinet Solo. London: Chester Music
STOCKHAUSEN, Karlheinz. 1979. In Freundschaft für Klarinette. Stockhausen Verlag
SUTTERMEISTER, Heinrich. 1947. Capriccio for Solo Clarinet. Mainz: Schott Music
SCELSI, Giacinto. 1984. IXOR pour clarinette SiB solo. Paris: Éditions Salabert
BERIO, Luciano. 1980. Sequenza IX a per clarinetto solo. Wien: Universal edition
SCIARRINO, Salvatore. 1982. Let Me Die Before I Wake per clarinetto in SiB. Milano: Ricordi Music Publishing

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: doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn015/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(30%)
- Elaboration of concertante composition as a part of the artistic performance of the diploma thesis. (10%)
- Elaboration of the study of a sonata-type composition with piano as part of the artistic performance of the master thesis(10%)
- Elaboration of the study of a relevant work of Slovak music as part of the artistic performance of the diploma thesis. An alternative to this selection are works with the typology of chamber music for clarinet and piano, or clarinet as part of trio combined formations with piano and string instrument(10%)
- Elaboration of the study of a relevant work for clarinet solo as part of the artistic performance of the thesis(10%)
- Completion of a concert performance(10%)
- 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:
- be able to proactively analyze the chosen work and implement the principles of an active interpretive grasp of its form in his/her own playing
- be able to stage the chosen works for the artistic performance of the diploma thesis at the graduate level of technical mastery, as well as active grasp of the overall form, including subtle nuances

Brief outline of course (contents standard):
Study of selected recital compositions as components of the artistic performance of the diploma thesis

Recommended literatue:
(súkromný archív pedagóga)
MOZART, Wolfgang A. 1986. Konzert in A für Klarinette und Orchester KV 622 Kassel: Bärenreiter Urtext
Edition
WEBER, Carl Maria. 2009. Klarinettenkonzert No. 2 Es-dur op. 74.

München: Henle Verlag.
SPOHR, Louis. 2014. Klarinettenkonzert No. 1 c-mol op. 26. München: Henle Verlag
SPOHR, Louis. 2019. Klarinettenkonzert No. 2 Es-dur op. 57. München: Henle Verlag
SPOHR, Louis. 2019. Konzert No.3 f-mol für Klarinette und Orchester Leipzig: Breitkopf & Härtel
MILHAUD, Darius. 1942. Concerto for Clarinet and Orchestra. USA: Elkan-Vogel Publishing
COPLAND, Aaron. 1942. Clarinet Concerto. London: Boosey & Hawkes
FRANÇAIX, Jean. 1968. Concerto pour clarinette et orchestre. Paris: Éditions Musicales Transatlantiques
NIELSEN, Carl. 1931. Concerto for Clarinet and Orchestra op. 57. København: Dan Fog Musikvorlag
HINDEMITH, Paul. 1950. Concerto for Clarinet in A and Orchestra London: Edition Schott
BRAHMS, Johannes. 1973. Sonate für Klarinette und Klavier f-mol op. 120/1. Wien: Wiener Urtext Edition
BRAHMS, Johannes. Sonate für Klarinette und Klavier Es-dur op. 120/2. Wien: Wiener Urtext Edition
REGER, Max. 2013. Sonate As-dur op. 49/1 für Klarinette und Klavier. München: Henle Verlag
REGER, Max. 2013. Sonate fis-mol op. 49/2 für Klarinette und Klavier. München: Henle Verlag
REGER, Max. 2013. Sonate B-dur op. 107 für Klarinette und Klavier. München: Henle Verlag
DEBUSSY, Claude. 1911. Première Rhapsodie pour clarinette et piano. Paris: Éditions Durand
BERG, Alban. 1924. Vier Stücke für Klarinette und Klavier op. 5. Wien: Universal Edition
BRAHMS, Johannes. 2017. Trio a-mol für Klavier, Klarinette und Violoncello op. 114. München: Henle Verlag. Urtext
BARTÓK, Béla. 1942. Contrasts for Violin, Clarinet and Pianoforte. New York: Boosey & Hawkes
STRAVINSKIJ, Igor. 1989. Suite from L'Histoire du soldat arr. for violin, clarinet and piano. London:
Chester Music
SUCHOŇ, Eugen. 1977. Concertino pre klarinet a orchester. Bratislava: Hudobný fond. Edícia Musica
Slovaca
ZELJENKA, Iľja. 1984. Koncert pre klarinet a orchester. Bratislava: Hudobný fond. Edícia Musica Slovaca
ŠIMAI, Pavol. 2008. Claricon for Clarinet and Symphony Orchestra. Stockholm: Svensk Musik
KOŘÍNEK, Miloš. 1967. Koncert pre klarinet a malý orchester. Bratislava: Hudobný fond.
IRŠAI, Jevgenij. 2008. Sonata del grato per clarinetto e pianoforte. Bratislava: Hudobný fond. Edícia
Musica Slovaca
LEJAVA, Marián. 1997. Sonata Mouvement. Sonata-Variations. Clarinet & piano.
KRŠKA, Pavol. 1980. Sonáta pre klarinet a klavír. Bratislava: Vydavateľstvo Slovenského hudobného fondu
ŠIMAI, Pavol. 1996. Clarisson pre klarinet a klavír. Stockholm: Svensk Musik
BENEŠ, Juraj. 1987. Sonata per un clarinetto solo. Bratislava: Vydavateľstvo Slovenského hudobného fondu
STRAVINSKIJ, Igor. 1990. Three Pieces for Clarinet Solo. London: Chester Music
STOCKHAUSEN, Karlheinz. 1979. In Freundschaft für Klarinette. Stockhausen Verlag
SUTTERMEISTER, Heinrich. 1947. Capriccio for Solo Clarinet. Mainz: Schott Music
SCELSI, Giacinto. 1984. IXOR pour clarinette SiB solo. Paris: Éditions Salabert
BERIO, Luciano. 1980. Sequenza IX a per clarinetto solo. Wien: Universal edition

SCIARRINO, Salvatore. 1982. Let Me Die Before I Wake per clarinetto in SiB. Milano: Ricordi Music Publishing
DENISOV, Edison. 1972. Sonata for clarinet solo. Breitkopf & Härtel

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: 0

A	ABS	B	C	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. Ronald Šebesta, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn016/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(30%)
- Completion of the concerto performance as part of the artistic performance of the thesis. (10%)
- Completion of a sonata-type composition with piano as part of the artistic performance of the thesis(10%)
- Completion of the study of a relevant work of Slovak music as part of the artistic performance of the thesis. An alternative to this selection are works with the typology of chamber music for clarinet and piano, or clarinet as part of trio combined formations with piano and string instrument (10%)
- Completion of the study of a relevant work for the clarinet solo as part of the artistic performance of the thesis (10%)
- Completion of a concert performance of the artistic performance of the thesis(20%)
- Recording artistic performances in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be prepared to perform selected works of the thesis in concert at a graduate level of technical mastery as well as active grasp of overall form and subtle nuances

Brief outline of course (contents standard):
Completion of the staging of selected recital compositions as parts of the artistic performance of the diploma thesis

Recommended literatue:
MOZART, Wolfgang A. 1986. Konzert in A für Klarinette und Orchester KV 622 Kassel: Bärenreiter Urtext
Edition
WEBER, Carl Maria. 2009. Klarinettenkonzert No. 2 Es-dur op. 74.
München: Henle Verlag.
SPOHR, Louis. 2014. Klarinettenkonzert No. 1 c-mol op. 26. München: Henle Verlag
SPOHR, Louis. 2019. Klarinettenkonzert No. 2 Es-dur op. 57. München: Henle Verlag
SPOHR, Louis. 2019. Konzert No.3 f-mol für Klarinette und Orchester Leipzig: Breitkopf & Härtel
MILHAUD, Darius. 1942. Concerto for Clarinet and Orchestra. USA: Elkan-Vogel Publishing

COPLAND, Aaron. 1942. Clarinet Concerto. London: Boosey & Hawkes
FRANÇAIX, Jean. 1968. Concerto pour clarinette et orchestre. Paris: Éditions Musicales Transatlaniques
NIELSEN, Carl. 1931. Concerto for Clarinet and Orchestra op. 57. København: Dan Fog Musikvorlag
HINDEMITH, Paul. 1950. Concerto for Clarinet in A and Orchestra. London: Edition Schott
BRAHMS, Johannes. 1973. Sonate für Klarinette und Klavier f-mol op. 120/1. Wien: Wiener Urtext Edition
BRAHMS, Johannes. Sonate für Klarinette und Klavier Es-dur op. 120/2. Wien: Wiener Urtext Edition
REGER, Max. 2013. Sonate As-dur op. 49/1 für Klarinette und Klavier. München: Henle Verlag
REGER, Max. 2013. Sonate fis-mol op. 49/2 für Klarinette und Klavier. München: Henle Verlag
REGER, Max. 2013. Sonate B-dur op. 107 für Klarinette und Klavier. München: Henle Verlag
DEBUSSY, Claude. 1911. Première Rhapsodie pour clarinette et piano. Paris: Éditions Durand
BERG, Alban. 1924. Vier Stücke für Klarinette und Klavier op. 5. Wien: Universal Edition
BRAHMS, Johannes. 2017. Trio a-mol für Klavier, Klarinette und Violoncello op. 114. München: Henle Verlag. Urtext
BARTÓK, Béla. 1942. Contrasts for Violin, Clarinet and Pianoforte. New York: Boosey & Hawkes
STRAVINSKIJ, Igor. 1989. Suite from L'Histoire du soldat arr. for violin, clarinet and piano. London:
Chester Music
SUCHOŇ, Eugen. 1977. Concertino pre klarinet a orchester. Bratislava: Hudobný fond. Edícia Musica
Slovaca
ZELJENKA, Iľja. 1984. Koncert pre klarinet a orchester. Bratislava: Hudobný fond. Edícia Musica Slovaca
ŠIMAI, Pavol. 2008. Claricon for Clarinet and Symphony Orchestra. Stockholm: Svensk Musik
KOŘÍNEK, Miloš. 1967. Koncert pre klarinet a malý orchester. Bratislava: Hudobný fond.
IRŠAI, Jevgenij. 2008. Sonata del grato per clarinetto e pianoforte. Bratislava: Hudobný fond. Edícia
Musica Slovaca
LEJAVA, Marián. 1997. Sonata Mouvement. Sonata-Variations. Clarinet & piano.
KRŠKA, Pavol. 1980. Sonáta pre klarinet a klavír. Bratislava: Vydavateľstvo Slovenského hudobného fondu
ŠIMAI, Pavol. 1996. Clarisson pre klarinet a klavír. Stockholm: Svensk Musik
BENEŠ, Juraj. 1987. Sonata per un clarinetto solo. Bratislava: Vydavateľstvo Slovenského hudobného fondu
STRAVINSKIJ, Igor. 1990. Three Pieces for Clarinet Solo. London: Chester Music
STOCKHAUSEN, Karlheinz. 1979. In Freundschaft für Klarinette. Stockhausen Verlag
SUTTERMEISTER, Heinrich. 1947. Capriccio for Solo Clarinet. Mainz: Schott Music
SCELSI, Giacinto. 1984. IXOR pour clarinette SiB solo. Paris: Éditions Salabert
BERIO, Luciano. 1980. Sequenza IX a per clarinetto solo. Wien: Universal edition
SCIARRINO, Salvatore. 1982. Let Me Die Before I Wake per clarinetto in SiB. Milano: Ricordi Music Publishing
DENISOV, Edison. 1972. Sonata for clarinet solo. Breitkopf & Härtel

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: 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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn007/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

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 music of the 20th-21st centuries with an emphasis on Slovak works and related issues in the interpretation of double bass works;
- be able to characterize the specifics of the interpretation of compositions from the period of the 20th-21st centuries
- be 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. at least 5 solo works for solo double bass by European and Slovak composers from the 20th-21st centuries (or similar works) of various technical problems (Rota, Gajdoš, Plante, Heyes, Garcia, Povillas, Bayllis,...)
2. cyclic polyphonic works from the 20th-21st century for solo double bass and others (Proto, Didi, Palúch, Martinka, Irshai, Gašparík...)
3. Study, analysis and reflection of musical notation, musical structure, historical context and compositional language in the individual works studied
4. Familiarization with different 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:
ROTA, Nino, 1967, Divertimento Concertante per contrabasso e orchestre. Milano : G. Ricordi e C., ISBN: 9790041410555
Dostupné z:

https://www.alle-noten.de/Streicher/Kontrabass/Divertimento-Concertante.html
PLANTE, Cyril, 2012, Préludes for Double Bass solo Op.145. Vanves : C. Plante., ISBN: ICP 119
Dostupné z: https://imslp.org/wiki/Pr%C3%A9ludes_for_Double_Bass_solo,_Op.145_(Plante,_Cyril)
BAYLLIS, Colin, 2012, Surrealizmus – for solo double bass. Vanves : Colin Bayllis Sheet Music., ISBN: S0.38271
Dostupné z: https://www.sheetmusicplus.com/title/surrealisms-for-solo-double-bass-digital-sheet-music/
SDBC, Archív, 2019, Archív No.1 pre sólo kontrabas Kubička, Heyes, Gajdoš, Daneš. Senec: SDBC Production.
Dostupné z: https://www.slovakdoublebassclub.com/SK/product/sdbc-archive-no-1-kubicka-danes-gajdos-heyes/
DIDI, Vojtech, 2013, Fare Musica pre kontrabas a klavír. Senec: SDBC Production.
Dostupné z: https://www.slovakdoublebassclub.com/SK/product/slovak-double-bass-archive-band-1/
IRŠAI, Jevgenij, 2014, Bassome mucho pre kontrabas a klavír. Senec: SDBC Production
Dostupné z: https://www.slovakdoublebassclub.com/SK/product/slovak-double-bass-archive-band-1/
PALUCH, Stano, 2015, Remone pre kontrabas a klavír. Senec: SDBC Production
Dostupné z: https://www.slovakdoublebassclub.com/SK/product/slovak-double-bass-archive-band-1/
GAŠPARÍK, Róbert, 2022, Krigofónia pre kontrabas a husle. Bratislava: Musica Slovaca ISMN 979-0-68500-554-4
Dostupné z: https://www.musicaslovaca.sk/index.php?route=product/

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: 0

A	ABS	B	C	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. Ján Krigovský, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn008/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

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 Baroque, Classical, Romantic, and 20th-21st century music with an emphasis on Slovak works and related issues in the interpretation of double bass works;
- be able to characterise the specifics of the interpretation of works of all 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 interpreted

Brief outline of course (contents standard):
1. 1.romantic concerto, 1.classical concerto, 1.baroque or neo-baroque composition
2. cyclic polyphonic work from the 20th-21st century for solo double bass and others (Proto, Didi, Palúch, Martinka, Irshai, Gašparík...)
3. Study, analysis and reflection of musical notation, musical structure, historical context and compositional language in the individual works studied
4. Familiarization with 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:
ROTA, Nino, 1967, Divertimento Concertante per contrabasso e orchestre. Milano : G. Ricordi e C., ISBN: 9790041410555. Dostupné z: https://www.alle-noten.de/Streicher/Kontrabass/Divertimento-Concertante.html
PLANTE, Cyril, 2012, Préludes for Double Bass solo Op.145. Vanves : C. Plante., ISBN: ICP 119. Dostupné z: https://imslp.org/wiki/Pr%C3%A9ludes_for_Double_Bass_solo,_Op.145_(Plante,_Cyril)

BAYLLIS, Colin, 2012, Surrealizmus – for solo double bass . Vanves : Colin Bayllis Sheet Music., ISBN: S0.38271
Dostupné z:
https://www.sheetmusicplus.com/title/surrealisms-for-solo-double-bass-digital-sheet-music/
SDBC, Archív, 2019, Archív No.1 pre sólo kontrabas Kubička, Heyes, Gajdoš, Daneš. Senec: SDBC Production,
Dostupné z:
https://www.slovakdoublebassclub.com/SK/product/sdbc-archive-no-1-kubicka-danes-gajdos-heyes/
DIDI, Vojtech, 2013, Fare Musica pre kontrabas a klavír. Senec: SDBC Production.
Dostupné z:
https://www.slovakdoublebassclub.com/SK/product/slovak-double-bass-archive-band-1/
IRŠAI, Jevgenij, 2014, Bassome mucho pre kontrabas a klavír. Senec: SDBC Production.
Dostupné z:
https://www.slovakdoublebassclub.com/SK/product/slovak-double-bass-archive-band-1/
PALUCH, Stano, 2015, Remone pre kontrabas a klavír. Senec: SDBC Production.
Dostupné z:
https://www.slovakdoublebassclub.com/SK/product/slovak-double-bass-archive-band-1/
GAŠPARÍK, Róbert, 2022, Krigofónia pre kontrabas a husle. Bratislava: Musica Slovaca, ISMN 979-0-68500-554-4.
Dostupné z: https://www.musicaslovaca.sk/index.php?route=product/
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)
MARCELLO, Bennedetto. 1973, 6 Sonatas de Bennedetto Marcello for Double Bass and Piano. Edited: Schirmers library of Clasical Music. New York. ISBN 0-7935-5180-3
Dostupné z:
https://www.scribd.com/document/373908120/6-sonatas-de-bennedetto-marcello-pdf
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

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: 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. Ján Krigovský, 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/ II.Dn008/22	**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: 5	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class(40%) - Performing 4 compositions of different styles(10%) - Passing an examination before a committee(10%) - Presentation of the rehearsed programme at a concert(10%) - Preparation of the diploma concert programme and its public performance(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 repertoire of different stylistic periods, the circumstances of its origin - know the terminology related to recorder literature across the centuries - understand the basic differences between the different generations of composers, national schools and compositional movements - be able to work independently in the preparation and study of repertoire and its concert performance - be able to perform and rehearse a full-scale diploma concerto programme consisting of major works of flute literature across the centuries - be able to independently apply stylistic specifics to his/her own performance - Able to judge the quality of performance and interpretation of a piece of music heard using critical thinking	
Brief outline of course (contents standard): Etudes by R. Winn, M. Moyse, A. Piazzolla Cyclic compositions and others. Concertos. Nielsen Work on detailed elaboration of the work, convincing dynamics, agogics Artistic statement as a personal statement of the artist, convincing expression and stage presence. Study of solo and concert repertoire of high artistic and technical quality. Preparation, elaboration of a diploma artistic performance.	
Recommended literatue:	

WINN, Robert. 2017. Melodies for developing Tone and Interpretation. Mainz: Schott. (súkromný archív pedagóga)
WINN, Robert. 2012. Artikulation. Mainz: Schott. (súkromný archív pedagóga)
MOYSE, Marcel. 12 virtuose Etudes sur Chopin. Paris: Alphonse Leduc.(súkromný archív pedagóga)
PIAZZOLLA, Astor. 1987. 6 Tango Etudes. Paris: Lemoine. (súkromný archív pedagóga)
KULHAU, Friedrich. Six divertisements op. 68 for flute and piano. [online] Liecenced to : Ivica Gabrisova. Dostupné z: https://www.virtualsheetmusic.com/score/AL-128071.html (súkromný archív pedagóga)
JOLIVET, André. 1946. Chant de Linos pour Flûte et Piano. Paris: Alphonse Leduc.(súkromný archív pedagóga)
VINE, Carl. 1993. Sonata for flute and piano. London: Faber Music. (súkromný archív pedagóga)
LIEBERMANN, Lowell. 1988. Sonata op. 23. for flute and piano. Theodore Presser co. (súkromný archív pedagóga)
PROKOFIEV, Serge1. 1948. Sonata D dur op. 94 for flute and piano, New York: G. Schirmer, Inc. (súkromný archív pedagóga)
IBERT, Jacques. 1934. Concerto pour Flûte et Orchestre. Paris: Alphonse Leduc. (súkromný archív pedagóga)
NIELSEN, Carl. 2003. Concerto for flute and orchestra. Copenhagen: Carl Nielsen Udgaven, The Royal Library of Copenhagen. (súkromný archív pedagóga)

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: 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. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn080-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(40%)
- cultivation of commitment, playing scales, chords, scale exercises, transpositions, breath control, posture, instrument, specifics of playing in a sitting position(10%)
- study of 3 compositions of different styles(10%)
- public performance /seminar, school concert, public concert(10%)
- 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 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 preparation for an exam, a seminar
- be able to work independently in the study of repertoire
- able to orientate himself in alto and basso transpositions
- able to play more difficult etudes, more difficult orchestral parts and to master the prescribed transpositions

Brief outline of course (contents standard):
1. cultivation of tone deployment in the whole range, dynamics, legato, staccato, range,
2. major, minor, whole-tone, chromatic, chord-major, minor, seventh chords, diminished, augmented
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)
MOZART, Wolfgang Amadeus Koncert Nr. 3 KV 447 Es Dur für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig

MOZART, Wolfgang Amadeus Konzert Nr. 2 KV 417 Es Dur für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig
STRAUSS, Franz Horn-Konzert op.8 für Horn und Klavier, Universal - Edition, Wien,
NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
STRAUSS, Richard Konzert Nr. 1 Es Dur op.11 für Horn und Orchester /Klavier/, Universal Edition Wien
TELEMANN,Georg Philipp Concerto D Dur für Horn und Orchester /Klavier/, Edition Heinrichshofen, Amsterdam
WEBER, Carl Maria von Concertino e moll op.45 für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig
POTTAG, Max P. Daily Exercises for French Horn, Belwin Mills Publishing Corp
KLING, H. 40 Charakternych etjudov dl'a val'torny, Gosudarstvennoe muzykal'noe izdatel'stvo, Moskva 1960

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: Mgr. art. Branislav Hóz, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn081-1/26	**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: 8	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class(40%) - cultivation of commitment, playing scales, chords, scale exercises, transpositions, breath control, posture, instrument, specifics of playing in a sitting position(10%) - study of 3 compositions of different styles(10%) - public performance /seminar, school concert, public concert(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 preparation for an exam, a seminar - be able to work independently in the study of repertoire - able to orientate himself in alto and basso transpositions - able to play more difficult etudes, difficult orchestral parts and to master the prescribed transpositions	
Brief outline of course (contents standard): 1. cultivation of tone deployment in the whole range, dynamics, legato, staccato, range, 2. major, minor, whole-tone, chromatic, chord-major, minor, seventh chords, diminished, augmented 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) MOZART,Wolfgang Amadeus Koncert Nr. 3 KV 447 Es Dur für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig	

MOZART, Wolfgang Amadeus Konzert Nr. 2 KV 417 Es Dur für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig
STRAUSS, Franz Horn-Konzert op.8 für Horn und Klavier, Universal - Edition, Wien,
NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
STRAUSS, Richard Konzert Nr. 1 Es Dur op.11 für Horn und Orchester /Klavier/, Universal Edition Wien
TELEMANN, Georg Philipp Concerto D Dur für horn und Orchester /Klavier/, Edition Heinrichshofen, Amsterdam
WEBER, Carl Maria von Concertino e moll op.45 für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig
SCHUMANN, Robert Adagio und Allegro op. 70 für Ventil-Horn und Klavier, Edition Peters, Leipzig
FRANCAIX, Jean Divertimento pour Cor avec accompagnement de piano, Éditions Musicales, Transatlantiques
POTTAG, Max P. Daily Exercises for French Horn, Belwin Mills Publishing Corp
LOWES, Ian The Essential Horn Player a Concise Apprach to Daily Practice, Ian Lowes B. A. L. T. C. 1.
KLING, H. 40 Charakternych etjudov dľa vaľtorny, Gosudarstvennoe muzykaľnoe izdateľstvo, Moskva 1960
GALLAY, J. F. Zwolf Etüden für Horn Op. 42, VEB Friedrich Hofmeister Leipzig

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: Mgr. art. Branislav Hóz, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn082/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(40%)
- cultivation of commitment, playing scales, chords, scale exercises, transpositions, breath control, posture, instrument, specifics of playing in a sitting position(10%)
- study of 3 compositions of different styles(10%)
- 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 preparation for an exam, a 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. cultivation of tone deployment in the whole range, dynamics, legato, staccato, range,
2. major, minor, whole-tone, chromatic, chord-major, minor, seventh chords, diminished, augmented
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)
MOZART, Wolfgang Amadeus Koncert Nr. 3 KV 447 Es Dur für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig

MOZART, Wolfgang Amadeus Konzert Nr. 2 KV 417 Es Dur für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig
STRAUSS, Franz Horn-Konzert op.8 für Horn und Klavier, Universal - Edition, Wien,
NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
STRAUSS, Richard Konzert Nr. 1 Es Dur op.11 für Horn und Orchester /Klavier/, Universal Edition Wien
TELEMANN, Georg Philipp Concerto D Dur für Horn und Orchester /Klavier/, Edition Heinrichshofen, Amsterdam
WEBER, Carl Maria von Concertino e moll op.45 für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig
HAYDN, Joseph Konzert Nr. 1 für Horn und Orchester /Klavier/, Hob. V2. d:3, VEB Breitkopf und Härtel Musikverlag Leipzig
POTTAG, Max P. Daily Exercises for French Horn, Belwin Mills Publishing Corp
LOWES, Ian The Essential Horn Player a Concise Apprach to Daily Practice, Ian Lowes B. A. L. T. C. 1.
KLING, H. 40 Charakternych etjudov dľa vaľtorny, Gosudarstvennoe muzykaľnoe izdateľstvo, Moskva 1960
GALLAY, J. F. Zwolf Etüden für Horn Op. 42, VEB Friedrich Hofmeister Leipzig
ARTÔT, J. D. 24 Etudes Méldiques, Bruselles,Schott Freres, Editeurs

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn083/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(40%)
- cultivation of commitment, playing scales, chords, scale exercises, transpositions, breath control, posture, instrument, specifics of playing in a sitting position(10%)
- study of 3 compositions of different styles(10%)
- 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 preparation for an exam, a 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.cultivating the deployment of tones throughout the range, dynamics, legato, staccato, range,
2. major, minor, whole-tone, chromatic, chord-major, minor, seventh chords, diminished, augmented
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
7. selection of compositions for the mag. graduation concert

Recommended literatue:
(súkromný archív pedagóga)
MOZART, Wolfgang Amadeus Koncert Nr. 3 KV 447 Es Dur für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig

MOZART, Wolfgang Amadeus Konzert Nr. 2 KV 417 Es Dur für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig
STRAUSS, Franz Horn-Konzert op.8 für Horn und Klavier, Universal - Edition, Wien,
NEULING, Hermann Bagatelle für tiefes Horn und Klavier, Pro musica Verlag Leipzig
STRAUSS, Richard Konzert Nr. 1 Es Dur op.11 für Horn und Orchester /Klavier/, Universal Edition Wien
TELEMANN, Georg Philipp Concerto D Dur für Horn und Orchester /Klavier/, Edition Heinrichshofen, Amsterdam
WEBER, Carl Maria von Concertino e moll op.45 für Horn und Orchester /Klavier/, Breitkopf und Härtel, Leipzig
HAYDN, Joseph Konzert Nr. 1 für Horn und Orchester /Klavier/, Hob. V2. d:3, VEB Breitkopf und Härtel Musikverlag Leipzig
STRAUSS, Richard Zweites Hornkonzert,Boosey a Hawkes music Publishers Ltd., 295Regent Street, London. W. 1
POTTAG, Max P. Daily Exercises for French Horn, Belwin Mills Publishing Corp
LOWES, Ian The Essential Horn Player a Concise Apprach to Daily Practice, Ian Lowes B. A. L. T. C. 1.
KLING, H. 40 Charakternych etjudov dľa vaľtorny, Gosudarstvennoe muzykaľnoe izdateľstvo, Moskva 1960
GALLAY, J. F. Zwolf Etüden für Horn Op. 42, VEB Friedrich Hofmeister Leipzig
ARTÔT, J. D. 24 Etudes Méldiques, Bruselles,Schott Freres, Editeurs

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.
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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn078/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of works of several periods - preparation for the diploma concert (10%)
- attending a 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 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. 2 contrasting works of different style periods
2. A larger scale 20th century work (Concerto with Orchestra, Sonata, Sonatina).
3. Preparation of the programme for the diploma concert
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:
PONCE, Manuel Maria, 1956. Sonata 2.I, Mainz: Schott´s, (súkromný archív pedagóga)
VILLA-LOBOS, Heitor, 2001. Collected Works for Solo Guitar. Paris: Durand PR. ISBN: 145842376X (súkromný archív pedagóga)
RODRIGO, Joaquin. 1982. Sonata giocosa, London: Chester Music, ISBN: 978-0711956582 (súkromný archív pedagóga)
DYENS, R. Les 100 de Roland Dyens,Complete Set Vol.1-2: For Guitar. ISBN: 2897371188

BROUWER, Leo, 1983. El Decameron Negro. Paris: Editions Musicales Transatlantiques (súkromný archív pedagóga)
SAINZ DE LA MAZA, Eduardo, 1999. Música para Guitarra, Madrid: Unión Musicales Ediciones, ISBN: 0-7119-6983-3 (súkromný archív pedagóga)
CASTELNUOVO-TEDESCO, Mario, 1954. Concerto in Re, No 1, Op. 99. Mainz: Schott, ISBN: 9790001096027
VILLA-LOBOS, Heitor, 1971. Concerto pour guitare et petit orchestre. Paris: Editions Max Eschig ISBN: 979-0045026806 (súkromný archív pedagóga)
RODRIGO, Joaquin, 1991. Fantasia para un Gentilhombre. Mainz: SCHOTT, ISBN: 978-3795771706 (súkromný archív pedagóga)

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: 0

A	ABS	B	C	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/ II.Sn079/22	**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: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performance of works of several periods - preparation for the diploma concert (10%)
- attending a 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. 2 contrasting works of different style periods.
2. A larger scale 20th century work (Sonata, Sonatina, Variations).
3. Preparation of a program for the diploma concert.
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:
SAINZ DE LA MAZA, Eduardo, 1999. Música para Guitarra, Madrid: Unión Musicales Ediciones, ISBN: 0-7119-6983-3 (súkromný archív pedagóga)
RODRIGO, Joaquin. 1982. Sonata giocosa, London: Chester Music, ISBN: 978-0711956582 (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)

PIAZZOLLA, Astor, 1985. Double Concerto pour Guitare, Bandonéon et Orchestre à Cordes. Paris: Editions Henry Lemoine. ISBN: 9790230969987 (súkromný archív pedagóga)
VILLA-LOBOS, Heitor, 1971. Concerto pour guitare et petit orchestre. Paris: Editions Max Eschig ISBN: 979-0045026806 (súkromný archív pedagóga)
CASTELNUOVO-TEDESCO, M. Concerto in Re, No 1, Op. 99. Mainz: SCHOTT. 1954. ISBN: 9790001096027 (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 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.
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., 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: DN/ II.Dn009-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 4 compositions of different styles(10%)
- Passing an examination before a committee(20%)
- Presentation of the rehearsed 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 different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between the different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics to their own interpretation
- able to work with the tempo and agogics of a phrase, to understand the tectonics of a chosen work able to analytically evaluate the chosen work, its form and to approach it creatively
to the musical material

Brief outline of course (contents standard):
Etudes by A. Hugot, H. Brod,
B.Britten, CH.Collin
Cyclical compositions. Bozza
Concertos. A.Platti,A.Lotti,W Bellini

Recommended literatue:
HUGOT, Antoine 25 Grandes Etudes A. Leduc, Paris /súkromný archív/
BROD, Henri 20 etud pre hoboj, A. Leduc Paris súkromný archív/
COLLIN, Charles Solo de Concours No. 1-8 /súkromný archív/
BELLINI, Vincenzo Koncert B dur pre hoboj a orchester Boosey& Hawkes /súkromný archív/
PIERNÉ, Paul Fantasie Pastorale Gérard Billaudot Paris, /súkromný archív/
JOLIVET, André Serenáde 1945 Gérard Billaudot Paris /súkromný archív/

EBEN, Petr Appello pre hoboj a klavír Panton 1995 /súkromný archív/
BRITTEN, Benjamin Temporal Variations pre hoboj a klavír 1936 , Faber Music Ltd 1980 / súkromný archív/ atď.

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: Mgr. art. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn010-1/26	**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: 8	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class(40%) - Performing 4 compositions of different styles(10%) - Passing an examination before a committee(20%) - Presentation of the rehearsed 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 serious repertoire for oboe from different stylistic periods - be familiar with basic modern techniques and their application in 20th and 21st century music - understand the basic differences between the different generations of composers, national schools and compositional movements - be able to work independently in the preparation and study of repertoire and its concert performance - be able to independently apply stylistic specifics to his/her own interpretation - able to judge the quality of performance and interpretation of a piece of music heard using critical thinking	
Brief outline of course (contents standard): Etudes:A.M.R. Barret,S. Verroust Solo Compositions:J.S. Bach, C. Yvon Cyclic Compositions. A. Britten Concertos: J. S. Bach, T. Albinoni, F. Hidas Work on detailed elaboration of the work, convincing dynamics, agogics Study of solo and concert repertoire of high artistic and technical quality	
Recommended literatue: SABON, Eduard 12 etud pre hoboj A. Leduc Paris /súkromný archív/ GILLET, Fernand Etudy pre hoboj A .Leduc Paris /súkromný archív/ VERROUST, Stanislas Solo de Concerts No. 1-12 a. Laduc Paris /súkromný archív/ BOZZA, Eugenne Pastorálna fantázia pre hoboj a klavír A. Leduc Paris /súkromný archív/	

VERROUST, Stanislav Variations on themeby Hummel pre hoboj a klavír, A.Leduc Paris/ súkromný archív/
ZELJENKA, Ilja Mobília pre hoboj a klavír Hudobný fond Bratislava 2006
KALABIS, Viktor Suita pre hoboj a klavír Supraphon Praha1953 /súkromný archív/
KALLIWODA, Johann Wenzel Concertino pre hoboj F dur op. 110 NOVA MUSIC London, / súkromný archív/
atď.

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: Mgr. art. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn011/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 4 compositions of different styles(10%)
- Passing an examination before a committee(10%)
- Presentation of the program at a concert(20%)
- Rehearsal and performance of a part of the diploma performance (10%)
- Recording the 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 serious repertoire for oboe from different stylistic periods with a focus on the music of 20th century French composers
- know the basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics to his/her own interpretation
- able to judge the quality of performance and interpretation of a piece of music heard using critical thinking

Brief outline of course (contents standard):
Etudes by G.Lacour, E.Bozza
Solo pieces: J.Françaix, B.Britten , G,F.Telemann
C. Saint-Saens, C.Yvon, K. Slavický
Concerts. Pasculli, B.Martinu
Work on detailed elaboration of the work, convincing dynamics, agogics
Artistic statement as a personal statement of the artist, convincing expression and stage presence.
Study of solo and concert repertoire of high artistic and technical quality. Preparation and elaboration of the first part of the diploma artistic performance.

Recommended literatue:
LACOUR, Guy 50 Etudes Faciles et Progresives vol.1. A. Leduc Paris /súkromný archív/

BOZZA, Eugene 12 Etudes Caprices A.Leduc Paris /súkromný archív/
PASCULLI, Antonio Grand Concerto na motívy z opery Sicílske nešpory G.Verdiho, MUSICA RARA London, / súkromný archív/
MARTINU, Bohuslav Koncert pre hoboj a orchester Hawkes&Son London / súkromný archív/
PONCHIELLI, Amilcare Capricio pre hoboj a klavír, MUSICA RARA London, /súkromný archív/
BRITTEN, Benjamin Phantasy pre hoboj a klavír op.2. Hawkes&Son /súkromný archív/
DORÁTI, Antal Cinô Pieces Pour le hautbois, Booysey&Hawkes London /súkromný archív/
SLAVICKÝ, Klement Suita pre hoboj a klavír Supraphon Praha 1963 /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: 0

A	ABS	B	C	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. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn012/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class
- Performing 4 compositions of different stylistic periods
- Passing an examination before a committee
- Presentation of the rehearsed programme at a concert
- Rehearsal of the diploma concert programme and its public performance
- Recording artistic performances in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the repertoire of different stylistic periods, the circumstances of its origin
- be familiar with the terminology related to the performance literature for oboe across the centuries
- understand the basic differences between the different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to perform and rehearse a full-scale diploma concert programme consisting of major works of oboe literature across the centuries
- be able to independently apply stylistic specifics to his/her own interpretation
- Able to judge the quality of performance and interpretation of a piece of music heard using critical thinking

Brief outline of course (contents standard):
Etudes. Mille, G. Lacour
Cyclic compositions and other works by P. Hindemit, S. Verroust, C. Debussy, J. W. Kaliwoda
Concerts. Bach, G. Schubert, G. Schubert, J. Schubert, J. Schubert, G. Schubert, J. Schubert. S. Bach, S. Vogt, B. G. Vogt, G. Martinu, R. Strauss
Work on detailed elaboration of the work, convincing dynamics, agogics
Memorisation of the work
Artistic statement as a personal statement of the artist, convincing expression and stage presence.
Study of solo and concert repertoire of high artistic and technical quality. Preparation, elaboration of a diploma artistic performance.

Preparation for audition

Recommended literatue:
MILLE, Karl 20 Stud2. pre hoboj VEB Leipzig /súkromný archív/
LACOUR, GUI 0 Etudes Faciles et Progresives vol. 2 Alphonse Leduc Paris /súkromný archív/
KALIWODA, Johann Wenzel Morceau de Salon op. 228, NOVA MUSIC LONDON./ súkromný archív/
VEROUST, Stanislas Caprice , Alphonse Ledoc Paris / súkromný archív/
VOGT, Gustave Solo de Concert 1-5 , Alphonse Ledoc Paris, /súkromný archív/
STRAUSS, Richard Koncert pre hoboj a orchester Hawkes&Son London 1948, /súkromný archív/
BACH, Johan Sebastian Koncert d mol pre hoboj, husle a sláčiky, PETERS Leipzig /súkromný archív/
YVON, Carlo Sei stud2. per oboe, LAMURAGLIA PULIA /súkromný archív/
MILLAUD, Darius Sonatinaop. 337 /1954/ DURAND Paris /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: 0

A	ABS	B	C	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. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn076-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- participation in internal and public concerts(10%)
- preparation for solo and orchestral practice at the appropriate level(10%)
- active participation in lessons(40%)
- concert performance(10%)
- passing a commission examination(10%)
- Recording of artistic performances in IDM AU BB(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to play a variety of instrumental techniques
- know the professional terminology related to the interpretation of percussion compositions;
- be able to work independently in the study of repertoire;
- navigate through different notations;
- Able to organize his/her own preparation for concert performance and rehearsal;
- able to independently solve technical and expressive problems arising from the character of the works to be performed.

Brief outline of course (contents standard):
1.Perfecting the technique of playing various percussion instruments
2. Increasing the quality and level of solo playing on melodic percussion instruments, small drum and timpani
3.Interpreting music for percussion ensemble - multipercussion
4. Etudes of appropriate difficulty
5. Interpretive analysis of audio and video 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
PRATT, John S. 1959. 14 Modern Contest Solo. Miami: Belvin, INC.
MÁSSON, Askell. 1984. Prím. Vuarmarens: Editions Bim
STOUT, Gordon. 1977. Two Mexcan Dances. Asbury Park NJ: Studio 4 Music

CRESTON, Paul. 1940. Concertino for Marimba. New York. G.Schirmer Inc.
DELECLUSE, Jacques.1964. Douze études pour caisse claire. Paris: Alphonse Leduc.
CARTER, Elliott. 1966. Eight Pieces for Four Timpan1. New York/London: Associated Music Publishers
GREEN, Gerge Hamilton 1984. Xilophone Rags. Delray Beach: Meredith Music Publications

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: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn077-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- participation in internal and public concerts(10%)
- preparation for solo and orchestral practice at the appropriate level(10%)
- active participation in lessons(40%)
- concert performance(10%)
- passing a commission examination(10%)
- Recording of 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 professional terminology related to the interpretation of compositions for percussion instruments;
- be able to work independently in the study of repertoire;
- be proficient in a wide variety of notation and specific notation methods;
- 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 solo playing on melodic percussion instruments, small drum and timpani
3.Interpreting music for percussion ensemble - multipercussion
4. Etudes of appropriate difficulty
5. Interpretive analysis of audio and video 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
PRATT, John S. 1959. 14 Modern Contest Solo. Miami: Belvin, INC.
DELECLUSE, Jacques.1964. Douze études pour caisse claire. Paris: Alphonse Leduc.

DELECLUSE, Jacques. Vingt Etudes pour Timbales. Paris: Alphonse Leduc. ISMN: 9790046239335
CARTER, Elliott. 1966. Eight Pieces for Four Timpan1. New York/London: Associated Music Publishers
SEJOURNÉ, Emmanuel. 2005. Concerto for Marimba and strings. Oslo: Norks Musikforlag
XENAKIS, Iannis. 1987-89. Rebonds A,B. Paris: Éditions Salabert
MÁSSON, Askell. 1995. Frum. Vaudmouton: Editions Bim

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: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn078/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- participation in internal and public concerts(10%)
- preparation for solo and orchestral practice at the appropriate level(10%)
- active participation in lessons(40%)
- concert performance(10%)
- passing a commission examination(10%)
- Recording of 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 professional terminology related to the interpretation of compositions for percussion instruments;
- be able to work independently in the study of repertoire;
- be proficient in a wide variety of notation and specific notation methods;
- 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 solo playing on melodic percussion instruments, small drum and timpani
3.Interpreting music for percussion ensemble - multipercussion
4. Etudes of appropriate difficulty
5. Interpretive analysis of audio and video 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
PRATT, John S. 1959. 14 Modern Contest Solo. Miami: Belvin, INC.
DELECLUSE, Jacques.1964. Douze études pour caisse claire. Paris: Alphonse Leduc.

WOUD, Nick. 2015: Musical Studies for Pedal Timpan1. Amsterdam: Pustjens Percussion Publications
MURAMATSU, Takatsugu. 2002. Land. Maasbree: Beurskens Muziekuitgeverij
FERCHEN,Tim. 2009. A Farewell to Those Left Behinde. Frederiksberg: Edition Svitzer
MARTYNCIOW, Nicholas. 2003. Tchik. Paris: Éditions Billaudot
GREEN, Gerge Hamilton 1984. Xilophone Rags. Delray Beach: Meredith Music Publications

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: 0

A	ABS	B	C	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., prof. István Szabó, DLA.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn079/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- participation in internal and public concerts(10%)
- preparation for solo and orchestral practice at the appropriate level(10%)
- active participation in lessons(40%)
- concert performance(10%)
- passing a commission examination(10%)
- Recording of 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 professional terminology related to the interpretation of compositions for percussion instruments;
- be able to work independently in the study of repertoire;
- be proficient in a wide variety of notation and specific notation methods;
- 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 solo playing on melodic percussion instruments, small drum and timpani
3.Interpreting music for percussion ensemble - multipercussion
4. Etudes of appropriate difficulty
5. Interpretive analysis of audio and video recordings of concerts.
6. Analysis and comparison of works from different editions and by different performers.

Recommended literatue:
Súkromný archív pedagóga:
DELECLUSE, Jacques.1964. Douze études pour caisse claire. Paris: Alphonse Leduc
CALS, Michel. 1974. Quatre Inventions Pour Percussion Et Piano. Paris: Alphonse Leduc

CARTER, Elliott. 1966. Eight Pieces for Four Timpan1. New York/London: Associated Music Publishers
WOUD, Nick. 2015: Musical Studies for Pedal Timpan1. Amsterdam: Pustjens Percussion Publications
IGNATOWICZ, Anna. 2001. Toccata Oslo: Norsk Musikforlag
ABE, Keiko. 1984. Dream of the Cherry Blossoms. Frankfurt: Musikverlag Zimmermann
ABE, Keiko. 1998. Marimba d'Amore Mainz: Schott Music
SEJOURNÉ, Emmanuel. 2011. Prelude Nr1. Oslo: Norsk Musikforlag

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: 3

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

Instructor: Mgr. art. Peter Solárik, ArtD., prof. István Szabó, DLA.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn01-1/26	**Course title:** Musical Instrument Play - Piano (Chamber major) 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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Performance of a piano piece or piano works of greater difficulty of at least 20 min. with repertoire of own choice and 2 concert etudes (20%)
- Passing the commission examination20%
- Participation in a concert performance/playback (10%)
- Recording an artistic performance in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to create a draft concept of the studied work.;
- be able to present signs of professionalism in the practical performance of selected piano works.; understand all performance features of selected piano works.;
- Able to professionally present the style specifications of selected piano works with his/her own interpretative input and opinion;;
- Understand the instrumental specifics and its sonic possibilities in selected piano works and apply them conceptually in their own interpretation.;
- Able to fully understand the formal and content qualities of selected piano works.;

Brief outline of course (contents standard):
Principles of creative interpretation
Specifics of interpretation according to stylistic periods
Practical study of selected piano works
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
SCHUMANN, Robert. 1977. Papillons, opus 2 für Klavier. Frankfurt : C. F. Peters.
SCHUMANN, Robert. 1975. Carnaval Opus 9. Leipzig : C. F. Peters.
CHOPIN, Fryderyk. 1953. Balady na fortepian. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1951. Polonezy na fortepian. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1985. Nokturny. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1949. Préludes. Praha : Melantrich.
BRAHMS, Johannes. [s.a.]. Piano Sonata No.1, Op.1 [online]

dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Brahms%2C_Johannes).
BRAHMS, Johannes. [s.a.]. 3 Intermezzi, Op.117 [online]
dostupné z: https://imslp.org/wiki/3_Intermezzi,_Op.117_(Brahms,_Johannes).
BRAHMS, Johannes. [s.a.]. 6 Klavierstücke, Op.118.
dostupné z: https://imslp.org/wiki/6_Klavierstücke%2C_Op.118_(Brahms%2C_Johannes).
JANÁČEK, Leoš. [s.a.]. Sonáta 1.X.1905. [online]
dostupné z: https://imslp.org/wiki/1.X.1905_(Janáček,_Leoš).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 1 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_1_(Debussy%2C_Claude).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 2 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_2_(Debussy%2C_Claude).
DEBUSSY, Suite bergamasque [online]
dostupné z: https://imslp.org/wiki/Suite_bergamasque_(Debussy%2C_Claude).
RAVEL, Maurice. [s.a.]. Sonatine. [online]
dostupné z: https://imslp.org/wiki/Sonatine_(Ravel%2C_Maurice).

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: doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Peter Pažický, 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/ II.Kn02-1/26	**Course title:** Musical Instrument Play - Piano (Chamber major) 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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Performing a piano piece or piano works of greater difficulty for a minimum of 20 minutes with repertoire of own choice and 2 concert etudes (20%)
- Passing the commission examination20%
- Participation in a concert performance/playback (10%)
- Recording an artistic performance in IDM AU BB (10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to create a draft concept of the studied work.;
- be able to present signs of professionalism in the practical performance of selected piano works.;
- understand all performance features of selected piano works.;
- Able to professionally present the style specifications of selected piano works with his/her own interpretative input and opinion;;
- Understand the instrumental specifics and its sonic possibilities in selected piano works and apply them conceptually in their own interpretation.;
- Able to fully understand the formal and content qualities of selected piano works.;

Brief outline of course (contents standard):
Principles of creative interpretation
Specifics of interpretation according to stylistic periods
Practical study of selected piano works
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
SCHUMANN, Robert. 1977. Papillons, opus 2 für Klavier. Frankfurt : C. F. Peters.
SCHUMANN, Robert. 1975. Carnaval Opus 9. Leipzig : C. F. Peters.
CHOPIN, Fryderyk. 1953. Balady na fortepian. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1951. Polonezy na fortepian. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1985. Nokturny. Kraków : Polskie Wydawnictwo muzyczne.
CHOPIN, Fryderyk. 1949. Préludes. Praha : Melantrich.
BRAHMS, Johannes. [s.a.]. Piano Sonata No.1, Op.1 [online]

dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Brahms%2C_Johannes).
BRAHMS, Johannes. [s.a.]. 3 Intermezzi, Op.117 [online].
dostupné z: https://imslp.org/wiki/3_Intermezzi,_Op.117_(Brahms,_Johannes).
BRAHMS, Johannes. [s.a.]. 6 Klavierstücke, Op.118.
dostupné z: https://imslp.org/wiki/6_Klavierstücke%2C_Op.118_(Brahms%2C_Johannes).
JANÁČEK, Leoš. [s.a.]. Sonáta 1.X.1905. [online]
dostupné z: https://imslp.org/wiki/1.X.1905_(Janáček,_Leoš).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 1 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_1_(Debussy%2C_Claude).
DEBUSSY, Claude. [s.a.]. Préludes, Livre 2 [online]
dostupné z: https://imslp.org/wiki/Préludes%2C_Livre_2_(Debussy%2C_Claude).
DEBUSSY, Suite bergamasque [online]
dostupné z: https://imslp.org/wiki/Suite_bergamasque_(Debussy%2C_Claude).
RAVEL, Maurice. [s.a.]. Sonatine. [online]
dostupné z: https://imslp.org/wiki/Sonatine_(Ravel%2C_Maurice).

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: doc. Mgr. art. Eva Varhaníková, ArtD., Mgr. art. Peter Pažický, 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/ II.Kn03/26	**Course title:** Musical Instrument Play - Piano (Chamber major) 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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Performance of a part of the repertoire of the final diploma semi-recital - a piano work or piano works of greater difficulty in the range of at least 20 min. (20%)
- Completion of a concert performance/playback (20%)
- Participation in a concert performance/playback (10%)
- Recording 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 create a draft of the concept of the studied work.;
- be able to demonstrate professionalism in the practical performance of selected piano works.;
- understand all performance features of selected piano works.;
- Able to present stylistic specifications of selected works in a professional manner with their own interpretative input and opinion.;
- Understand the instrumental specifics and their sonic possibilities in selected piano works and apply them conceptually in their own interpretation.;
- Able to fully understand the formal and content qualities of selected piano works and interpret them creatively;

Brief outline of course (contents standard):
Principles of creative interpretation
Specifics of the interplay of musical instruments in chamber cooperation with piano
Interpretive features of chamber works with piano
Practical performance of selected works
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
PROKOFIEV, Sergej. [s.a.]. Sonata No.1. [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Prokofiev%2C_Sergey).
PROKOFIEV, Sergej. [s.a.]. vVisions fugitives, Op.22 online]
dostupné z: https://imslp.org/wiki/Visions_fugitives,_Op.22_(Prokofiev,_Sergey).
PROKOFIEV, Sergej. [s.a.]. 10 Pieces from Romeo and Juliet, Op.75 [online]

dostupné z: https://imslp.org/
wiki/10_Pieces_from_Romeo_and_Juliet,_Op.75_(Prokofiev,_Sergey).
POULENC, Francis. [s.a.]. Flute Sonata, FP 164. . [online]
dostupné z: https://imslp.org/wiki/3_Intermezzos%2C_FP_71%2F118_(Poulenc%2C_Francis).
ŠOSTAKOVIČ, Dmitrij Dmitrijevič. 1991. 24 Präludien für Klavier zu zwei Händen, Opus 34. Frankfurt : C. F. Peters.
SCRIABIN, Aleksandr. [s.a.]. Piano Sonata No.4, Op.30. [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.4%2C_Op.30_(Scriabin%2C_Aleksandr).

Language of instruction:
Slovak

Notes:
The student's total workload is 150 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
60 hours of individual creative work:
77 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. art. Eva Varhaníková, ArtD., Mgr. art. Peter Pažický, 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/ II.Kn04/22	**Course title:** Musical Instrument Play - Piano (Chamber major) 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Completion and performance of a piano semi-recital - a piano work, or piano works of greater difficulty with representation of at least one 20th or 21st century work. in the scope of at least 30 min. (20%)
- Completion of the final diploma artistic performance (20%)
- Participation in a concert performance/playback (10%)
- Recording an artistic performance in the IDM AU BB (10%)

Translated with DeepL.com (free version)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to create a concept of the studied work.;
- be able to demonstrate professionalism in the practical performance of selected piano works.;
- understand all performance features of selected piano works.;
- Able to present stylistic specifications of selected piano works in a professional manner with their own interpretative input and opinion;;
- Understand the instrumental specifics and its sonic possibilities in selected piano works and apply them conceptually in their own interpretation.;
- Able to fully understand the formal and content qualities of selected piano works.;

Brief outline of course (contents standard):
Principles of creative interpretation
Specifics of interpretation according to stylistic periods
Practical study of selected piano works and their performance at the final diploma concert
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
PROKOFIEV, Sergej. [s.a.]. Sonata No.1. [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.1%2C_Op.1_(Prokofiev%2C_Sergey).
PROKOFIEV, Sergej. [s.a.]. vVisions fugitives, Op.22 online]
dostupné z: https://imslp.org/wiki/Visions_fugitives,_Op.22_(Prokofiev,_Sergey).
PROKOFIEV, Sergej. [s.a.]. 10 Pieces from Romeo and Juliet, Op.75 [online]

dostupné z: https://imslp.org/
wiki/10_Pieces_from_Romeo_and_Juliet,_Op.75_(Prokofiev,_Sergey).
POULENC, Francis. [s.a.]. Flute Sonata, FP 164. . [online]
dostupné z: https://imslp.org/wiki/3_Intermezzos%2C_FP_71%2F118_(Poulenc%2C_Francis).
ŠOSTAKOVIČ, Dmitrij Dmitrijevič. 1991. 24 Präludien für Klavier zu zwei Händen, Opus 34. Frankfurt : C. F. Peters.
SCRIABIN, Aleksandr. [s.a.]. Piano Sonata No.4, Op.30. [online]
dostupné z: https://imslp.org/wiki/Piano_Sonata_No.4%2C_Op.30_(Scriabin%2C_Aleksandr).

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 15

A	ABS	B	C	D	E	FX	ODP	Uzn.
26.67	0.0	46.67	26.67	0.0	0.0	0.0	0.0	0.0

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn017-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

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):
Creation of optimal conditions for the artistic growth of listeners in the practical performance area and preparation for a professional career as a performer.
After successful completion of the education 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 in tone production
- emphasis on intonation accuracy
- individual work on technical problems arising, on the technical readiness of the listener, on improving technical dispositions as well as the way of interpreting compositions of different stylistic periods

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
PRATI, Hubert. 1978. 29 etudes progressives. Paris: Gerard Billaudot
RAE, James. 1989. 20 modern studies. London: Universal edition. ISBN: 978-3-7024-0859-6
FROMIN, Paul. 1994. 54 etudes. Manchester: United Music
PROST, Nicolas. 1998. Etudes mignonnes. Paris: Collection J.M. Londeix
Alt - saxofón sólo
BERIO, Luciano. 1980. Sequenza IXb. Vienna: Universal edition

CARAVAN, Ronald. 1980. Improvisation. New York: Ethos publications
Alt-saxofón so sprievodom,
BARRAINE, Elsa. 1947. Improvisation. Paris: Gerard Billaudot
BÉDARD, Denis. 1987. Sonata. Quebec: Editions Doberman
BOZZA, Eugene. 1937. Concertino. Paris: Alphonse Leduc
Tenor - saxofón sólo
ROLIN, Etienne. 1995 Inversions. Strasbourg: Robert Martin
Tenor-saxofón so sprievodom
DI PASQUALE, James. 1967. Sonata. Texas: Southern Music Company
TOMASI, Henr1. 1932. Chant Corse. Paris: Alphonse Leduc

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. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn018-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

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):
Creation of optimal conditions for the artistic growth of listeners in the practical performance area and preparation for a professional career as a performer.
After successful completion of the education 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 in tone production
- emphasis on intonation accuracy
- individual work on technical problems arising, on the technical readiness of the listener, on improving technical dispositions as well as the way of interpreting compositions of different stylistic periods

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
ALESSANDRINI, Pierluig1. 1989. 5 jazz etudes. Roma: College Music Edizioni Musical
BAKER, David. 1979. Jazz etudes. New York: Jamey Aebersold
NIEHAUS, Lennie. 20 jazz etudes. Hollywood : Try Publishing Company
Alt - saxofón sólo
COLIN, Jeanne. 1967. Fantaisie. Paris: Gerard Billaudot
DANEELS, Francois. 2013, Multisax. Paris : Schott Freres

NODA, Ryo. 1974. Improvisation. Paris: Alphonse Leduc
Alt - saxofón so sprievodom
DEBUSSY, Claude. 1892, Rapsodie. Paris : Musica Rara
DEFAYE, Jean-Michel. 2018, Morceau de concours I2. Paris : Alphonse Leduc
GENZMER, Harald. 1991. Konzert. Berlin: Ries & Erler Musikverlag
Tenor - saxofón sólo
DOBBINS, Bill. 1991, Sonata. Advance Music
RAE, James. 1995, Easy jazzy saxofone. London: Universal Edition
Tenor - saxofón so sprievodom
DORSSELAER, Willy van. 2006, Solo de concours. Antwerp : Digital Music Print
ZANETTOVICH, Daniele: 1989. Sonata n.2. Horgen: Pizzicato Verlag Helvetia

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. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn019/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

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):
Creation of optimal conditions for the artistic growth of listeners in the practical performance area and preparation for a professional career as a performer.
After successful completion of the education 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):
- study of solo repertoire
- preparation of sufficient technical skill on the one hand and expressive and emotional disposition on the other, with emphasis on the development of the listener's individual abilities and gifts

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
RUGGIERO, Giuseppe. 1984, 16 etudes. Paris : Alphonse Leduc
PROST, Nicolas. 1997, 14 etudes extremes. Courlay : J.M.Fuzeau
B.BERNARDS. 1927, 24 virtuosen etuden. Frankfurt am Main : Zimmermann
MINTZER, Bob. 1995, 14 jazz etudes. Los Angeles : Warner Bros Publications
Prednesy:
Alt-saxofón sólo
BAILY, Jean. 1991. Prelude et scherzo. Brusseles: SABAM
DESPORTES, Yvonne. Gigue saxonne. Paris : Gerard Billaudot

RUEFF, Jeanine. 1969. Sonate. Paris : Alphonse Leduc
BONNEAU, Paul. Piece concertante. Paris : Alphonse Leduc
HOLCOMBE, Bill. 2011, Blues concerto. Chesapeake : Musicians Publication
NORTON, Christopher. 1984, Microjazz. London : Boosey & Hawkes
Tenor-saxofón sólo
STOCKHAUSEN, Karlheinz. Tierkreis. Kürten : Karlheinz Stockhausen Verlag
RICKER, Ramon. 1941, Jazz sonata. : Advance Music
UHLELA, Ludmila. 1998, Sonata for improvisation. : Advance Music

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: 0

A	ABS	B	C	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. Alexander Stepanov, CSc., Mgr. art. Marek Pastírik, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn020/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

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):
- Creation of optimal conditions for the artistic growth of listeners in the practical performance area and preparation for a professional career as a performer.
- After successful completion of the education 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):
- study of solo repertoire
- preparation of sufficient technical skill on the one hand and expressive and emotional disposition on the other, with emphasis on the development of the listener's individual abilities and gifts

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
HOLCOMBE, Bill. 12 jazz etudes. Chesapeake : Musicians Publications
RAE, James. 1999, 12 modern etudes. London : Universal Edition
RICKER, Ramon. 12 etudes. Paris : Alphonse Leduc
Prednesy:
Alt-saxofón so sprievodom
SCHOLLUM, Robert, 1983, Konzertstuck. Wien : Doblinger Music Publishers
GRIMAL OLMOS, Rafael. 1993, Concertino C dur. Paris : Gérard Billaudot
BERNAUD, Alain 1984. Rapsodie. Paris: Ed. Choudens

BONNEAU, Paul. 1944, Concerto. Paris : Alphonse Leduc
CRESTON, Paul. 1966, Concerto. New York : G.Schirmer
DENISOV, Edison. 1970 Sonata. Moskva: Ed. Muzika
DUBOIS, Pierre Max. 1959, Concerto. Paris : Alphonse Leduc
GOTKOVSKY, Ida. 2010. Concerto. Paris : Éditions Musicales Transatlantiques
Tenor-saxofón so sprievodom
VILLA-LOBOS, Heitor. 1963, Fantasia. St.Louis : Southern Music Publishing
GOULD, Morton. 1994, Diversions for tenor sax. New York : G.Schirmer
MERANGER, Paul. 1979. Diptuka. Hamburg : Edition Marbot
BENNETT, Richard. 2000, Concerto. London: Novello

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: 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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn086/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of 4 compositions of different styles of different periods of appropriate difficulty(10%)
- Passing an examination before a committee(10%)
- Presentation of the rehearsed programme at a concert(10%)
- Rehearsal and performance of a part of the diploma performance(20%)
- Recording the 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 repertoire for trombone from different stylistic periods,
- know the basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between the different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics to their own interpretation
- able to judge the quality of performance and interpretation of a piece of music heard using critical thinking

Brief outline of course (contents standard):
Etudes. Ballay : 15 Etudes,
Concertos. CH. Wagenseil, H. Dutilleux, F. David, N. Rota, P. Gaubert, J. Matej, M. Krška,
Work on detailed elaboration of the work, convincing dynamics, agogics
Artistic testimony as a personal statement of the artist, convincing expression and stage presence.
Study of solo and concert repertoire of the required artistic and technical quality. Preparation and development of the first part of the diploma artistic performance.

Recommended literatue:
(Súkromný archív pedagóga)
KWIATKOWSKI, Feliks : Výber etud pre pozaunu č.3,Polskie Wydawnictwo Muzyczne,
BALLAY, Guillaume : 15 Etud, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris,

BACH, Johann Sebastian : Suites de J:S:Bach, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
WAGENSEIL, Georg Christoph : Concerto for trombone and strings, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
DUTILLEUX, Henri : Choral, Cadence et Fugato pour trombone et piano, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
DAVID, Ferdinand : Konzertino for trombone and orchestra, Musikverlag Zimmermann, Franfurt am Main,
ROTA, Nino : Concerto for trombone and orchestra, G. Ricordi and C.Editori Milano,
GAUBERT, Philippe : Morceau Symphonique for trombone and piano, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
MATEJ, Jožka : Koncert č.1, pre trombón a orchester, Editio Supraphon Praha 1952,
KRŠKA, Pavol : Sonáta pre trombón a klavír, Manuskript

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn087/22	**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: 5	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class(40%) - Performing 4 compositions of different styles(10%) - Passing an examination before the committee(10%) - Presentation of the rehearsed programme at a concert(10%) - Preparation of the diploma concert programme and its public performance(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 repertoire of different stylistic periods, the circumstances of its origin - know the terminology related to recitation literature across the centuries - understand the basic differences between different generations of composers, national schools and compositional movements - be able to work independently in the preparation and study of repertoire and its concert performance - be able to perform and rehearse a full-scale diploma concert programme consisting of works of trombone literature across the centuries - able to independently apply stylistic specifics to his/her own interpretation - Able to judge the quality of performance and interpretation of a piece of music heard using critical thinking	
Brief outline of course (contents standard): Etudes. Ballay : 15 Etudes, or etudes of reasonable difficulty Concerts. CH. Wagenseil, J. Casterede, F. David, N. Rota, J. Matej, M. Krška, concertante compositions of reasonable difficulty, Work on detailed elaboration of the work, convincing dynamics, agogics Artistic testimony as a personal statement of the artist, convincing expression and stage presence. Study of solo and concert repertoire of high artistic and technical quality. Preparation, elaboration of a diploma artistic performance.	
Recommended literatue: (Súkromný archív pedagóga)	

KWIATKOWSKI, Feliks : Výber etud pre pozaunu č.3,Polskie Wydawnictwo Muzyczne,
BALLAY, Guillaume : 15 Etud, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris,
BACH, Johann Sebastian : Suites de J:S:Bach, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
WAGENSEIL, Georg Christoph : Concerto for trombone and strings, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
DUTILLEUX, Henri : Choral, Cadence et Fugato pour trombone et piano, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
DAVID, Ferdinand : Konzertino for trombone and orchestra, Musikverlag Zimmermann, Franfurt am Main,
ROTA, Nino : Concerto for trombone and orchestra, G. Ricordi and C.Editori Milano,
CASTEREDE, Jacques : Sonatine for trombone and piano, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
MATEJ, Jožka : Koncert č.1, pre trombón a orchester, Editio Supraphon Praha 1952,
KRŠKA, Pavol : Sonáta pre trombón a klavír, Manuskript,
(Súkromný archív pedagóga)

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: 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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn084-1/26	**Course title:** Musical Instrument Play - Tronbone 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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 4 compositions of different styles and periods of appropriate difficulty(10%)
- Passing an examination before a committee(20%)
- Presentation of the rehearsed programme at a concert(10%)
- Record 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 different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between different compositional generations, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics 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 to approach it creatively
to the musical material

Brief outline of course (contents standard):
Etudes: J. Ušák, F. Kwiatkowski, etudes of appropriate difficulty
Concerts. Bach, G.CH. Wagenseil, H. Dutilleux, F.David, N.Rota, P.Gaubert, J.Matej, K.Serocki, F.Martin, M.Vilec

Recommended literatue:
(súkromný archív pedagóga)
KWIATKOWSKI, Feliks : Výber etud č.3,Polskie Wydawnictwo Muzyczne,
BALLAY, Guillaume : 15 Etud, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris,
SENON, Gilles : 25 Etudes rythmo-techniques, Gerard Billaudot, editeur 14 rue de I Echlquier, Paris
SEROCKI, Kazimierz : Sonatina pre trombon a klavír, Polskie Wydawnictwo Muzyczne,

MARTIN, Franc : Ballade for trombone and piano, Universal Edition No. 11250,
VILEC, Michal : Fantázia pre trombón a klavír, Edícia,Slovenský hudobný fond, Bratislava,
BACH, Johann Sebastian : Suites de J:S:Bach for trombone solo, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
Koncerty :
WAGENSEIL, Georg Christoph : Concerto, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
DUTILLEUX, Henri : Choral, Cadence et Fugato pour trombone et piano, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
DAVID, Ferdinand : Konzertino, Musikverlag Zimmermann, Franfurt am Main,
ROTA, Nino : Concerto, G. Ricordi and C.Editori Milano,
GAUBERT, Philippe : MorceauSymphonique, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
MATEJ, Jožka : Sonáta pre trombón a sláčikový orchester, Editio Supraphon Praha 1952,
KRŠKA, Pavol : Sonáta pre trombón a klavír, Manuskript

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: Mgr. art. Albert Hrubovčák, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn085-1/26	**Course title:** Musical Instrument Play - Tronbone 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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of 4 compositions of appropriate difficulty(10%)
- Passing an examination before the 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:
- be familiar with the terminology and serious repertoire for trombone, of different stylistic periods
- know the basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between the different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics to his/her own interpretation
- able to judge the quality of performance and interpretation of a piece of music heard using critical thinking

Brief outline of course (contents standard):
Etudes : F. Kwiatkovski No.3, G.Senon : 25 Etudes,
J.S. Bach,
Concertos : G. CH. Wagenseil, H. Dutilleux, F. David, N. Rota, P. Gaubert, J. H. Matej, M. Krška, works of appropriate difficulty
Work on detailed elaboration of the work, convincing dynamics, agogics
Study of solo and concert repertoire of high artistic and technical quality

Recommended literatue:
(súkromný archív pedagóga)
KWIATKOWSKI, Feliks : Výber etud pre pozaunu č.3,Polskie Wydawnictwo Muzyczne,
BALLAY, Guillaume : 15 Etud, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris,

SENON, Gilles : 25 Etudes rythmo-techniques, Gerard Billaudot, editeur 14 rue de I Echlquier, Paris
BACH, Johann Sebastian : Suites de J:S:Bach, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
WAGENSEIL, Georg Christoph : Concerto for trombone and string orchestra, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
DUTILLEUX, Henri : Choral, Cadence et Fugato pour trombone et piano, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
DAVID, Ferdinand : Konzertino for trombone and orchestra, Musikverlag Zimmermann, Frankfurt am Main,
ROTA, Nino : Concerto, G. Ricordi and C.Editori Milano,
GAUBERT, Philippe : MorceauSymphonique, Alphonse Leduc, Editions Musicales,175,rue Saint-Honoré, Paris
MATEJ, Jožka : Sonáta pro trombón a sláčikový orchestr, Editio Supraphon Praha 1952,
KRŠKA, Pavol : Sonáta pre trombón a klavír, Manuskript

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: Mgr. art. Albert Hrubovčák, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn088-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(30%)
- independent and systematic preparation(10%)
- six concert etudes(10%)
- four thematic etudes(10%)
- performance of concertante literature of ≥ 20 min(10%)
- active participation in performance seminars(10%)
- passing the examination for the commission(10%)
- recording artistic outputs in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to alternate instruments of different tunings
- able to proactively approach the following techniques:
- able to work independently with music, notation and create performance models of compositions of different styles from different periods to the present
- understand the logic of alternating different models of instruments of the same tuning
- understand the logic of alternating the tunings according to the need of the moment
- understand the application of self-reflection and problem analysis
- be able to prepare systematically for international competitions
- be able to present studied concert literature at a performance seminar

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, minor, church, chordal scales 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

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
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PORRET, Julien: 75 Technical Studies for Cornet - Trumpet - Flugelhorn © qPress Music Publishing 2017
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VELDKAMP, Erik: Your Daily Major Scales © qPress Music Publishing 2021
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BURBA, Malte: Teach Your Body to Blow © Editions BIM 1988
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HAYDN, Joseph: Trumpet Concerto in Eb, © qPress ca. 2015
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BALAY, Guillaume: Prelude and Ballade © qPress Music Publishing 2014
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BALAY, Guillaume: Petite Piece Concertante © qPress Music Publishing 2014
LEY, Hermann: Elegie op.12 for Trumpet and Organ © Editions BIM 2007
PLOG, Anthony: Thoughts for Trumpet and Organ © Editions BIM 2011
RAUBER, Francois: Concerto pour Trompette et orchestre à cordes © Editions BIM 1989
PLOG, Anthony: Thoughts for Trumpet and Organ © Editions BIM 2011
MABBOUX, Philippe: Triptique for Trumpet and Organ © Editions BIM 2000
PLOG, Anthony: Nocturne for Trumpet and Organ © Editions BIM 1993/2010
PLOG, Anthony: 4 Themes on Paintings of Edward Munch for Trumpet and Organ © Editions BIM 1992
TURRIN, Joseph: Two Imagers for Fluegelhorn/Trumpet solo © Editions BIM 2010
ADAMS, Byron: Concerto for Trumpet © The Brass Press/Editions BIM 1983
VIZZUTTI, Allen: Cascades for Trumpet Solo © The Brass Press/Editions BIM
ARUTIUNIAN, Alexander: Concert Scherzo © Editions BIM 1990
ARUTIUNIAN, Alexander: Concerto for Trumpet © qPress Music Publishing 2018
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TURRIN, Joseph: 2 Portraits © Editions BIM 1999
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BOZZA, Eugéne: Caprice © Alphonse Leduc 1943
HIDAS Frigyes: Trumpet Fantasy © Editio Musica Budapest 1984
HINDEMITH, Paul: Sonate © qPress Music Publishing 2017
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CHARLIER, Théo: 2nd Solo de Concours © qPress Music Publishing 2016
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MARTINŮ, Bohuslav: Sonatine © qPress Music Publishing 2016
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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
TOMASI, Henri: Semaine Sainte a Cuzco pour Trompette et Orgue © Alphonse Leduc 1964
TOMASI, Henri: Concerto in C for Trumpet and Orchestra. Alphonse Leduc, Paris 1948
HERTEL, Johann Wilhelm: Trumpet Concerto No. 1 Eb Major © The Brass Press/Editions BIM 1976
BACH, Carl Philipp Emanuel: Sonate en Sol Mineur © Gérard Billaudot 1972
MOZART, Leopold: Concerto © Edition Eulenburg 1977
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972 *
HAYDN, Johann Michael: Concertino © Ludwig Doblinger (Bernhard Herzmansky) 1980
JOLIVET, Andre: Arioso Barocco pour Trompette et Orgue © Gérard Billaudot 1970
VIVALDI, Antonio: Concerto en Ré Majeur © Gerard Billaudot 1975
TELEMANN, Georg Philipp: Concerto D Major © Musikverlag Hans Sikorski Hamburg 1959
FRANCAIX, Jean: Sonatine © Éditions Max Eschig Paris, France 1952
TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990
JOLIVET, André: Concertino pour Trompete © Durand & Cie 1948
JOLIVET, André: 2.e Concerto pour Trompete © Heugel & Cie 1955
ALBINON, Tomaso: Concerto en Re Mineur © Gerard Billaudot 1970

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: Mgr. art. Andrej Sontág, ArtD., doc. Mgr. Juraj Bartoš

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn089-1/26	**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: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(30%)
- independent and systematic preparation(10%)
- six concert etudes(10%)
- four thematic etudes(10%)
- performance of concertante literature of ≥ 20 min(10%)
- active participation in performance seminars(10%)
- passing the examination for the commission(10%)
- recording artistic outputs in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to alternate instruments of different tunings
- able to proactively approach the following techniques:
- Able to work independently with musical, notation and create a performance model of compositions with attention to detail, tonal quality, dynamics and phrase tectonics
- be able to work systematically
- able to cope with increasing mental and physical stress
- understand the problems of applying self-reflection and problem analysis
- able to understand and implement the differences in music of different periods
- able to prepare systematically for international competitions
- understand the laws and interpretative subtleties of the different periods of development
- be able to present studied concert literature at a performance seminar

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, minor, church, chordal scales 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
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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)
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TOMASI, Henri: Six etudes © Alphonse Leduc & Cie. 1955
BOEHME, Oskar: 24 Melodic Studies © qPress Music Publishing 2014
FAULX, J.B.: 20 Virtuoso Studies After Bach © qPress Music Publishing 2017
CHAVANNE, André: 25 Characteristic Studies © qPress Music Publishing 2014
CHAVANNE, André: 25 Virtuosic Studies © qPress Music Publishing 2016
LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020

LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020
CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017
WURM, Wilhelm: 20 Difficult Studies © qPress Music Publishing 2014
GUILBAUT, E.: 18 Brilliant Studies for the Cornet © qPress Music Publishing 2014
BALAY, Guillaume: Quinze Etudes © qPress Music Publishing 2014
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BARRANCO, Carmelo: Bach Dances for Trumpet Piccolo
TOMASI, Henri: Six etudes © Alphonse Leduc & Cie. 1955
KOLÁŘ, Jaroslav: Virtuosní etudy pro trubku © Melantrich Praha 1949
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
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Prednesy: (súkromný archív pedagóga)
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GOEDICKE, Alexander: Concert Etude © qPress Music Publishing 2016
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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 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. Andrej Sontág, ArtD., doc. Mgr. Juraj Bartoš

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn090/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(30%)
- independent and systematic preparation(10%)
- six concert etudes(10%)
- four thematic etudes(10%)
- performance of concertante literature of ≥ 20 min(10%)
- active participation in performance seminars(10%)
- passing the examination for the commission(10%)
- recording artistic outputs in the IDM AU BB(10%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to develop performing mastery in practical and theoretical terms
- be able to work independently with musical notation and create a performance model of compositions with attention to detail, tonal quality, dynamics and tectonics of phrases
- able to formulate and defend an interpretative opinion
- be able to work systematically
- understand the application of self-reflection and problem analysis
- understand the patterns and interpretative subtleties of different periods of development
- able to implement the differences in the music of different periods
- be able to participate in various projects and ensembles
- be able to create their own solo and chamber projects
- understand new performance trends
- be familiar with other performance techniques in the field of jazz and popular music
- understand the basic principles of jazz and popular music phrasing
- to be able to continue to develop their knowledge and skills quite independently
- be able to prepare systematically for international competitions
- be able to play by ear
- be able to recite studied concert literature at a performance seminar

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, minor, church, chordal scales in various permutations
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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 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: 0

A	ABS	B	C	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. Andrej Sontág, ArtD., doc. Mgr. Juraj Bartoš

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn091/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(30%)
- independent and systematic preparation(10%)
- study of concertant literature for ≥ 30 min(10%)
- active participation in performance seminars(10%)
- passing the examination for the commission(10%)
- successful performance of a graduate master's concert(20%)
- 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 develop performing mastery in practical and theoretical terms
- be able to work independently with musical notation and create a performance model of compositions with attention to detail, tonal quality, dynamics and tectonics of phrases
- able to formulate and defend an interpretative opinion
- be able to work systematically
- understand the application of self-reflection and problem analysis
- understand the patterns and interpretative subtleties of different periods of development
- able to implement the differences in the music of different periods
- be able to participate in various projects and ensembles
- be able to create their own solo and chamber projects
- understand new performance trends
- be familiar with other performance techniques in the field of jazz and popular music
- understand the basic phrasing principles of jazz and popular music
- to be able to continue to develop their knowledge and skills quite independently
- be able to prepare systematically for international competitions
- be able to play by ear
- be able to successfully perform a graduate master's 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. Major, minor, church, chordal scales 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

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
TOMASI, Henri: Six etudes © Alphonse Leduc & Cie. 1955
BOEHME, Oskar: 24 Melodic Studies © qPress Music Publishing 2014
FAULX, J.B.: 20 Virtuoso Studies After Bach © qPress Music Publishing 2017
CHAVANNE, André: 25 Characteristic Studies © qPress Music Publishing 2014

CHAVANNE, André: 25 Virtuosic Studies © qPress Music Publishing 2016
LAURENT, René - 60 Studies Excercises © qPress Music Publishing 2020
LAURENT, René - Practical Studies Vol.3 © qPress Music Publishing 2020
CHARLIER, Théo: Thirty Six Plus - The Transcendental Studies of Théo Charlier © qPress Music Publishing 2017
WURM, Wilhelm: 20 Difficult Studies © qPress Music Publishing 2014
GUILBAUT, E.: 18 Brilliant Studies for the Cornet © qPress Music Publishing 2014
BALAY, Guillaume: Quinze Etudes © qPress Music Publishing 2014
FOVEAU, Eugéne: Piccolo Trumpet in the works of Bach © qPress Music Publishing 2015
BARRANCO, Carmelo: Bach Dances for Trumpet Piccolo
TOMASI, Henri: Six etudes © Alphonse Leduc & Cie. 1955
KOLÁŘ, Jaroslav: Virtuosní etudy pro trubku © Melantrich Praha 1949
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 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: 3

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

Instructor: Mgr. art. Andrej Sontág, ArtD., doc. Mgr. Juraj Bartoš

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn092-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 4 compositions of different styles and periods of appropriate difficulty(10%)
- Passing an examination before a committee(20%)
- Presentation of the rehearsed programme at a concert(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 and key repertoire for tuba from different stylistic periods
- be familiar with basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between different compositional generations, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics to their own interpretation
- able to work with the tempo and agogics of a phrase, to understand the tectonics of a chosen work able to analytically evaluate the chosen work, its form and to approach it creatively
to the musical material

Brief outline of course (contents standard):
Etudes:
STEFANOVSKY, A., RANIER1. V., BORDOGNI, M. - selection
HINDEMITH, P. PERSICHETTI, V.PAUER, J. JACOB, J.
Breath work, correct tone production, articulation.

Recommended literatue:
(súkromný archív pedagóga)
Etudy:
STEFANOVSKIJ, A : 40 etud, Muzgiz, 1965 Moskva,
RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig
BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
výber

Koncertné skladby:
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, Theodore Presser Co.
PAUER, J.: Tubonetta, Published by Editions BIM

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: Mgr. art. Albert Hrubovčák, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn093-1/26	**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: 8	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class - 4 compositions of appropriate difficulty - Passing an examination before a committee - Presentation of the rehearsed programme at a concert - Recording artistic performances in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be familiar with the terminology and serious repertoire for trombone, of different stylistic periods - know the basic modern techniques and their application in 20th and 21st century music - understand the basic differences between the different generations of composers, national schools and compositional movements - be able to work independently in the preparation and study of repertoire and its concert performance - be able to independently apply stylistic specifics to his/her own interpretation - able to judge the quality of performance and interpretation of a piece of music heard using critical thinking	
Brief outline of course (contents standard): Etudes: STEFANOVSKY, A., RANIER1. V., BORDOGNI, M. - selection HINDEMITH, P.: Sonata WILDER, A.: Suite No. 1 PERSICHETTI, V. : Serenate No. 12 A work of appropriate difficulty Work on detailed elaboration of the work, convincing dynamics, agogics Study of solo and concert repertoire of high artistic and technical quality	
Recommended literatue: (súkromný archív pedagóga) Etudy: STEFANOVSKIJ, A : 40 etud, Muzgiz, 1965 Moskva,	

RANIERI, Vincenz. : 30 Etudes for tuba, Friedrich Hofmeister Musikverlag, Leipzig
BORDOGNI, Marco : 43 Bel canto studies for Tuba, Alfons Leduc, Editions Musicales, Paris
Výber
Koncertné skladby:
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. : Serenade č. 12, Publisher's Genre: Classical, Theodore Presser Co.
PAUER, J.: Tubonetta, Published by Editions BIM

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: Mgr. art. Albert Hrubovčák, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn094/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Rehearsal of 4 pieces of different styles of different periods of appropriate difficulty(10%)
- Passing an examination before a committee(10%)
- Presentation of the rehearsed programme at a concert(10%)
- Rehearsal and performance of a part of the diploma performance(20%)
- Recording the 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 repertoire for tuba from different stylistic periods,
- be familiar with basic modern techniques and their application in 20th and 21st century music
- understand the basic differences between the different generations of composers, national schools and compositional movements
- be able to work independently in the preparation and study of repertoire and its concert performance
- be able to independently apply stylistic specifics to their own interpretation
- able to judge the quality of performance and interpretation of a piece of music heard using critical thinking

Brief outline of course (contents standard):
Etudes:
RANIERI, V., BORDOGNI, M. KOPPRASCH, G. - selection
Concert pieces of the required difficulty :
PAUER, J, HINDEMITH, P, LEBEDEV, A, GREGSON, E. WILIAMS, V.
Work on detailed elaboration of the work, convincing dynamics, agogics
Artistic statement as a personal statement of the artist, persuasive expression and stage presence.
Study of solo and concert repertoire of the required artistic and technical quality. Preparation and development of the first part of the diploma artistic performance.

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
PAUER, Jiří : Tubonetta, Published by Editions BIM
HINDEMITH, Paul :Sonata for tuba and piano, Mainz: B. Schott's Söhne,
LEBEDEV, Alexej : Koncerto for tuba and piano, Friedrich Hofmeister Musikverlag,
GREGSON, Edward : Tuba concerto, Novello Publishing Limited, 8/9 Frith Street, London,
WILIAMS, Vaughan : Tuba Concerto, Oxfort University Press, Music department.

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn095/22	**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: 5	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class(40%) - Performing 4 compositions of different styles(10%) - Passing an examination before a committee(10%) - Presentation of the rehearsed programme at a concert(10%) - Preparation of the diploma concert programme and its public performance(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 repertoire of different stylistic periods, the circumstances of its origin - know the terminology related to recitation literature across the centuries - understand the basic differences between different generations of composers, national schools and compositional movements - be able to work independently in the preparation and study of repertoire and its concert performance - be able to perform and rehearse a full-scale diploma concert programme consisting of works of tuba literature across the centuries - able to independently apply style specifics to his/her own interpretation - able to judge the quality of performance and interpretation of a piece of music heard using critical thinking	
Brief outline of course (contents standard): Etudes: M, RANIERI, V., BORDOGNI, M., KOPRASCH, Concert Pieces by PENDERECKI, WILIAMS, V, GREGSON, E, PAUER, J, Concertante composition of appropriate difficulty, Work on detailed elaboration of the work, convincing dynamics, agogics Artistic statement as a personal statement of the artist, persuasive expression and stage presence. Study of solo and concert repertoire of appropriate artistic and technical quality. Preparation, elaboration of a diploma artistic performance.	
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
PAUER, Jiří : Tubonetta, Published by Editions BIM
HINDEMITH, Paul :Sonata for tuba and piano, Mainz: B. Schott's Söhne,
LEBEDEV, Alexej : Koncerto for tuba and piano, Friedrich Hofmeister Musikverlag,
GREGSON, Edward : Tuba concerto, Novello Publishing Limited, 8/9 Frith Street, London,
WILIAMS, Vaughan : Tuba Concerto, Oxfort University Press, Music department.

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: Mgr. art. Albert Hrubovčák, 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/ II.Sn011/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- performing in class concerts and other concerts (at least once a semester in a public concert) (20%)
- the test is a class concert or a public school concert (30%)
- studying the required material for the examination: the programme is made up of challenging works of viola literature of different styles and periods, which will be included in the forthcoming diploma concert (the amount and content will be determined by the instructor of the main course)
- recording of artistic performances in IDM AU BB (10%)

Educational outcomes (performance standard):
The student masters and uses in his/her playing advanced, interpretatively appropriate technical-musical means. The degree of mastery of the instrument corresponds to the professional level of the musician. The student is able to interpret a varied, stylistically diverse repertoire of the highest technical difficulty in a differentiated and detailed manner. His playing has an unquestionable level of professional interpretation. With his artistic expression, he is able to unify the individual parts of a cyclical composition into a clear whole with an unambiguous conclusion.
Upon successful completion of the learning process, the student will:
- be able to interpret works of music of different compositional styles at a high technical and musical level using the acquired skills,
- understand the structure of a composition and be able to express an opinion on the sound of the work presented using his/her own artistic means,
- be able to independently prepare and perform a concert performance,
- work independently and in detail with an accompanist/co-performer and through this collaboration create a clear artistic interpretation of the pieces performed,
- work purposefully to expand his/her musical-technical possibilities; find and consolidate his/her own personal means of expression and create his/her own distinctive character of interpretation,
- to prepare oneself, by means of an adequate choice of repertoire, to enter professional musical life.

Brief outline of course (contents standard):
1. Rehearsal of concert repertoire suitable for the preparation of the diploma concert of 60 minutes (a composition from the previous study period may also be included)

2. Study of repertoire of various styles (see recommended reading) that will best enable the student to present his/her technical and artistic maturity
3. Conscious psycho-physiological preparation of the diploma concert, public performance
4. Consistent analysis of the interpreted compositions in all contexts: composition, style, aesthetic-artistic issues
5. Interpretive analysis of audio- and video-recordings of own performances
6. Analysis and comparison of works in different editions and interpretations by different musicians

Recommended literatue:

Sonáty:
HINDEMITH, Paul. Sonata fuer viola solo op. 11, N. 1. Schott Music GmbH&Co, 44 330.
HINDEMITH, Paul. Sonata fuer viola solo op. 25, N. 1. Schott Music GmbH&Co, 30 597.
HINDEMITH, Paul. Viola sonáta in F major pre violu a klavír. Schott Music GmbH&Co, 48 172
HINDEMITH, Paul. Viola sonáta, op. 25, N. 4 pre violu a klavír. Schott Music GmbH&Co, 31 014
MENDELSOHN-BARTHOLDY, Felix. Sonáta pre violu a klavír. 1970, Nakl. Muzika, Moskva,9-6-2.
SCHUMANN, Robert. Märchenbilder op.113. EP Leipzig 2372.
BRAHMS, Johannes. Sonáta pre violu a klavír f mol, Es dur op.120. EP, Nr.3896c
HONNEGER, Arthur. Sonáta pre violu a klavír. La siréne musicale, Paris, E. D. 58 L. S.
VIEUXTEMPS, Henr1. Sonáta pre violu a klavír B dur, op. 36 G. Henle Verlag, ISMN 979-0-2018-0577-1
MARTINŮ, Bohuslav. Sonáta No.1 pre violu a klavír. Associated Music Publishers, Inc. NY, AMP-95735-1
CLARCKE, Rebecca. Sonáta pre violu a klavír. J.&W. Chester, Ltd. Copyright 1921
CHAČATURJAN, Aram. Sonáta pre violu sólo. Edition Sikorski, ED. Nr. 2233
ŠOSTAKOVIČ, Dmitrij. Sonáta pre violu a klavír op. 174. 1977, Vydavateľstvo Muzika, Moskva, H.S. 2222.
Malé formy
HINDEMITH, Paul. Trauermusik. Schott, ED 2515.
HINDEMITH, Paul. Meditation. Schott, ED 3684.
DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607.
WILLIAMS, Ralph. Vaughan. Suite for viola and orchester. Copmlete, Oxford, ISBN 0-19-369405-0.
BRITTEN, Benjamin. Lachrymae op.48. Boosey & Hawkes, No 20b.
Metodická literatúra:
KOGAN, Grigorij Michajlovič. Pod bránou majstrovstva. DIVIS, ISBN 978-80-89454-00 6.
CAMPBELL, Don. Mozartuv efekt. Eminent. Praha, ISBN 978-80-7281-336 0.
/Uvedené diela sú súčasťou súkromného archívu pedagóga/

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn012/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- the test is a class concert or a public school concert (40%)
- studying the required material for the examination: the programme is made up of challenging works of viola literature of different stylistic periods, which will be included in the forthcoming diploma concert (the quantity and content will be determined by the instructor of the main course)
- recording of artistic performances in IDM AU BB (20%)

Educational outcomes (performance standard):
The student masters and uses in his/her playing advanced, interpretatively appropriate technical-musical means. The degree of mastery of the instrument corresponds to the professional level of the musician. The student is able to interpret a varied, stylistically diverse repertoire of the highest technical difficulty in a differentiated and detailed manner. His playing has an unquestionable level of professional interpretation. With his artistic expression, he is able to unify the individual parts of a cyclic composition into a clear whole.
Upon successful completion of the learning process, the student will:
- be able to interpret musical works of different compositional styles at a high technical and musical level using the acquired skills,
- understand the structure of a composition and be able to express an opinion on the sound of the work presented using his/her own artistic means,
- be able to independently prepare and perform a concert performance,
- to work independently and in detail with an accompanist/co-performer and through this cooperation to create a clear artistic interpretation of the interpreted compositions,
- to work purposefully on expanding their musical and technical possibilities, to find and consolidate their own personal means of expression and to create a distinctive character of interpretation,
- to prepare oneself, by means of an adequate choice of repertoire, to enter professional musical life

Brief outline of course (contents standard):
1. Rehearsal of concert repertoire suitable for the preparation of the diploma concert of 60 minutes (a composition from the previous study period may also be included)
2. Study of repertoire from different stylistic periods (see recommended readings) that will best enable the student to present his/her technical and artistic maturity.

3. Conscious psycho-physiological preparation of the diploma concert, public performance
4. Consistent analysis of the interpreted compositions in all contexts (composition, style, aesthetic-artistic issues)
5. Interpretive analysis of audio- and video-recordings of own performances
6. Analysis and comparison of works in different editions and interpretations by different musicians

Recommended literatue:

Sonáty:
HINDEMITH, Paul. Sonata fuer viola solo op. 11, N. 1. Schott Music GmbH&Co, 44 330.
HINDEMITH, Paul. Sonata fuer viola solo op. 25, N. 1. Schott Music GmbH&Co, 30 597.
HINDEMITH, Paul. Viola sonáta in F major pre violu a klavír. Schott Music GmbH&Co, 48 172
HINDEMITH, Paul. Viola sonáta, op. 25, N. 4 pre violu a klavír. Schott Music GmbH&Co, 31 014
BRAHMS, Johannes. Sonáta pre violu a klavír f mol, Es dur op.120. EP, Nr.3896c
HONNEGER, Arthur. Sonáta pre violu a klavír. La siréne musicale, Paris, E. D. 58 L. S.
VIEUXTEMPS, Henr1. Sonáta pre violu a klavír B dur, op. 36 G. Henle Verlag, ISMN 979-0-2018-0577-1
MARTINŮ, Bohuslav. Sonáta No.1 pre violu a klavír. Associated Music Publishers, Inc. NY, AMP-95735-1
CLARCKE, Rebecca. Sonáta pre violu a klavír. J.&W. Chester, Ltd. Copyright 1921
CHAČATURJAN, Aram. Sonáta pre violu sólo. Edition Sikorski, ED. Nr. 2233
ŠOSTAKOVIČ, Dmitrij. Sonáta pre violu a klavír op. 174. 1977, Vydavateľstvo Muzika, Moskva, H.S. 2222.
Malé formy:
CLARCKE, Rebecca. Shorter Pieces for viola and piano. Copyright 2002, Oxford University Press.
CLARCKE, Rebecca. Morpheus for Viola and Piano. Copyright 2002, Oxford University Press,
BORISOVSKIJ, Vadim. Transkripcie a skladby pre violu a klavír. Muzgiz - 1945. Moskvy, Séria 1-3. No. 1826.
HINDEMITH, Paul. Trauermusik. Schott, ED 2515.
HINDEMITH, Paul. Meditation. Schott, ED 3684.
DÁVID, Gyula. Pezzo per viola a klavír. Editio Musica Budapest, Z 7607.
WILLIAMS, Ralph Vaughan. Suite for viola and orchester. Copmlete, Oxford, ISBN 0-19-369405-0
BRTITTEN, Benjamin. Lachrymae op.48. Boosey&Hawkes, No 20b,
Metodická literatúra:
KOGAN, Grigorij Michajlovič. Pod bránou majsrovstva ,DIVIS,ISBN 978-80-89454-00 6.
CAMPBELL, Don. Mozartuv efekt, Eminent. Praha, ISBN 978-80-7281-336 0.
/Uvedené diela sú súčasťou súkromného archívu pedagóga/

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: 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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn003/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- 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 organise his/her own preparation for concert performance and rehearsal;
- be able to solve technical and expressive problems arising from the nature of the interpreted works
- able to demonstrate his/her own interpretative attitude verbally and practically

Brief outline of course (contents standard):
1. concerto (or similar work) for violin and orchestra
2. Study, analysis and reflection on notation, musical structure, historical context and compositional language in the individual works studied
3. The use of different playing techniques and the use of the timbral possibilities of the instrument in the respective musical works
4. Demonstration of one's own interpretative opinion and taste
5. Forming one's own interpretative direction

Recommended literatue:
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 1. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3
BEETHOVEN, Ludwig van. Violin Sonatas, Volume 2. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume 1. 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.
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
DEBUSSY, Claude. 1997. Sonata for Violin and Piano. Edited by Ernst-Günter Heinemann. München: Henle Verlag. HN 410. ISMN 979-0-2018-0410-1
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, Serge1. 1960. Sonate Nr. 2 für Violine und Klavier, Op. 94a. Hamburg: Musikverlag Hans Sikorsk1.
PROKOFIEFF, Serge. 1947. Sonata No. 1, Op. 80 for violin and piano. Edited by Joseph Sziget1. London: Boosey & Hawkes.
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
SHOSTAKOVICH, Dmitr1. 1969. Sonata for Violin and Piano Opus 134. Hamburg: Musikverlag Hans Sikorsk1. ISMN M-003-01725-9
BARTÓK, Béla. 1991. Première sonate pour violon et piano. New Edition 1991. Edited by Peter Bartók. Wien: Universal Edition. ISMN M-008-00862-7
BARTÓK, Béla. 1996. Deuxième sonate pour violon et piano. New Edition 1996. Edited by Peter Bartók. Wien: Universal Edition. ISMN M-008-00861-0
JANÁČEK, Leoš. 2007. Skladby pro housle a klavír. Urtext edition. Edited by Ján Krejčí et Alena Němcová. Praha: Bärenreiter. ISMN 979-0-2601-0486-0
BERGER, Roman. 1995. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond. ISBN 80-966995-2-0
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
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 Sziget1. London: Boosey & Hawkes.
PROKOFIEFF, Serge. 1921. Violin Concerto No. 2, Op. 63. London: Boosey & Hawkes.
SHOSTAKOVICH, Dmitr1. 1957. Concerto No. 1 for Violin and Orchestra, Op. 77. Hamburg: Musikverlag Hans Sikorsk1. ISMN 979-0-003-01681-8
STRAVINSKY, Igor. 1931. Concerto en Ré pour violon et orchestre. Mainz: Schott Music. ISMN M-001-03633-7
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.
BARTÓK, Béla. 1941. Violin Concerto No. 2. London: Boosey & Hawkes.

BERG- Alban. 1938. Violinkonzert. Edited by Douglas Jarman. Wien: Universal Edition. ISMN M-008-05652-9
BLOCH, Ernst. 1938. Concerto for Violin and Orchestra. London: Boosey & Hawkes. ISMN M-060-82956-7
JANÁČEK, Leoš. 1990. Putování dušičky [houslový koncert]. Praha: Editio Supraphon. ISBN 80-7058-190-5
MARTINŮ, Bohuslav. 1948. Houslový koncert. Praha: Melantrich.
SZYMANOWSKI, Karol. 1952. Violin Concerto No. 1, Op. 35. Edited by Eugenia Umińska. Kraków: Polskie wydawnictwo muzyczne. ISMN 979-0-2740-0791-1
BRITTEN, Benjamin. 1958. Violin Concerto, Op. 15. Revised version. London: Boosey & Hawkes. ISMN M-060-01418-5
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 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: 0

A	ABS	B	C	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. Jela Špitková, Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.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: 5

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class, (30%)
- production of a graduate artistic performance (20%)
- completion of a recital of at least 50 minutes (40%)
- 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 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;
- be able to solve technical and expressive problems arising from the nature of the interpreted works
- know and be able to apply contemporary (and avant-garde) techniques of playing the instrument
- able to demonstrate his/her own interpretative attitude practically and verbally

Brief outline of course (contents standard):
1. Study, analysis and reflection on musical notation, musical structure, historical context and compositional language in the individual works studied
2. The use of different playing techniques and the use of the timbral possibilities of the instrument in the respective musical works
3. Demonstration of one's own interpretative opinion and taste
4. Formation of one's own interpretative direction and repertoire preferences

Recommended literatue:
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. Várna1. 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 1. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3
BEETHOVEN, Ludwig van. Violin Sonatas, Volume 2. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. BEETHOVEN, Ludwig van. Violin Sonatas, Volume 1. 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.
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
DEBUSSY, Claude. 1997. Sonata for Violin and Piano. Edited by Ernst-Günter Heinemann. München: Henle Verlag. HN 410. ISMN 979-0-2018-0410-1
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, Serge1. 1960. Sonate Nr. 2 für Violine und Klavier, Op. 94a. Hamburg: Musikverlag Hans Sikorsk1.
PROKOFIEFF, Serge. 1947. Sonata No. 1, Op. 80 for violin and piano. Edited by Joseph Sziget1. London: Boosey & Hawkes.
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
SHOSTAKOVICH, Dmitr1. 1969. Sonata for Violin and Piano Opus 134. Hamburg: Musikverlag Hans Sikorsk1. ISMN M-003-01725-9
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.
WEINBERG, Mieczyslaw. 2003. Sonate Nr.3 für Violine und Klavier, op. 37. Hamburg: Peermusic Classical GmbH.
WEINBERG, Mieczyslaw. 2003. Sonate Nr.4 für Violine und Klavier, op. 39. Hamburg: Peermusic Classical GmbH.

WEINBERG, Mieczyslaw. 2003. Sonate Nr.5 für Violine und Klavier, op. 53 (1953). Hamburg: Peermusic Classical GmbH.
BARTÓK, Béla. 1991. Première sonate pour violon et piano. New Edition 1991. Edited by Peter Bartók. Wien: Universal Edition. ISMN M-008-00862-7
BARTÓK, Béla. 1996. Deuxième sonate pour violon et piano. New Edition 1996. Edited by Peter Bartók. Wien: Universal Edition. ISMN M-008-00861-0
JANÁČEK, Leoš. 2007. Skladby pro housle a klavír. Urtext edition. Edited by Ján Krejčí et Alena Němcová. Praha: Bärenreiter. ISMN 979-0-2601-0486-0
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.
MARTINŮ, Bohuslav. 1930. Sonate pour violon et piano. Paris: Editions Musicales Alphonse Leduc.
MARTINŮ, Bohuslav. 1950. Sonata No. 3 for Violin and Piano. New York: Associated Music Publishers.
BERGER, Roman. 1995. Sonáta pre husle a klavír. Bratislava: Slovenský hudobný fond. ISBN 80-966995-2-0
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, Einojuhan1. 2006. Lost Landscapes [violin and piano]. London: Boosey & Hawkes.
RAUTAVAARA, Einojuhan1. 2007. April Lines [violin and piano]. London: Boosey & Hawkes.
RAUTAVAARA, Einojuhan1. 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 Sziget1. London: Boosey & Hawkes.
PROKOFIEFF, Serge. 1921. Violin Concerto No. 2, Op. 63. London: Boosey & Hawkes.
SHOSTAKOVICH, Dmitr1. 1957. Concerto No. 1 for Violin and Orchestra, Op. 77. Hamburg: Musikverlag Hans Sikorsk1. ISMN 979-0-003-01681-8
STRAVINSKY, Igor. 1931. Concerto en Ré pour violon et orchestre. Mainz: Schott Music. ISMN M-001-03633-7
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.
BARTÓK, Béla. 1941. Violin Concerto No. 2. London: Boosey & Hawkes.
BERG- Alban. 1938. Violinkonzert. Edited by Douglas Jarman. Wien: Universal Edition. ISMN M-008-05652-9
BLOCH, Ernst. 1938. Concerto for Violin and Orchestra. London: Boosey & Hawkes. ISMN M-060-82956-7
HARTMANN, Karl Amadeus. 1961. Concerto funebre für Solo-Violine und Streiorchester. Mainz: Schott Music. ISMN M-001-05888-9
KORNGOLD, Erich Wolfgang. 1950. Concerto in D major, op. 35 (1945). Mainz: Schott Music.
JANÁČEK, Leoš. 1990. Putování dušičky [houslový koncert]. Praha: Editio Supraphon. ISBN 80-7058-190-5
MARTINŮ, Bohuslav. 1948. Houslový koncert. Praha: Melantrich.

SZYMANOWSKI, Karol. 1952. Violin Concerto No. 1, Op. 35. Edited by Eugenia Umińska. Kraków: Polskie wydawnictwo muzyczne. ISMN 979-0-2740-0791-1
BRITTEN, Benjamin. 1958. Violin Concerto, Op. 15. Revised version. London: Boosey & Hawkes. ISMN M-060-01418-5
BACEWICZ, Grażyna. 1998. 4th Violin Concerto. Kraków: Polskie wydawnictwo muzyczne. ISBN 83-224-0532-4
BACEWICZ, Grażyna. 1993. 5th Violin Concerto. Kraków: Polskie wydawnictwo muzyczne. ISBN 83-224-1237-1
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 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.
80.0	0.0	0.0	20.0	0.0	0.0	0.0	0.0	0.0

Instructor: prof. Mgr. art. Jela Špitková, Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn015/26	**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: 8

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
Minimum 70% attendance. Board exam at the end of the semester.
Examination of the main subject, conducted in the form of a class play, where the test material is selected by the
the instructor of the main course from the compositions prepared for the student's thesis.
Playing by heart is a prerequisite.

Educational outcomes (performance standard):
Ability to work independently and at a high professional level artistically on the orchestration of any cello repertoire.

Brief outline of course (contents standard):
Analysis of professional, professional, stylistic, aesthetic parameters of artistic interpretation and consultation with the supervisor Preparation for the performance of challenging compositions of different stylistic periods for the diploma recital/concert.

Recommended literatue:
Základný výber etúd pre violončelo vyššej technickej náročnosti - Carlo AflredoPiatti – 12 Capriccii pre sólové violončelo, op. 25, Friedrich Grützmacher, 24 etúd pre sólové violončelo op.38,
Johann Sebastian Bach – Suita pre sólové violončelo č.6 D dur BWV 1012,
Max Reger – Suity pre sólové violončelo,
Eugen Ysaye - Sonáta pre sólové violončelo op.28,
GyörgyLigeti - Sonáta pre sólové violončelo,
závažné diela violončelovej literatúry slovenských autorov (Vladimír Godár, IljaZeljenka, Peter Zagar, Jevgenij Iršai, Juraj Beneš...),
Violončelový koncert h mol, op. 104 Antonína Dvořáka a vybrané violončelové koncer z obdobia romantizmu (Piotr Iľjič Čajkovskij, Camille Saint-Saens,Edouard Lalo, Edward Elgar,....) a 20.storočia (Dmitrij Šostakovič, Sergej Prokofiev, Darius Milhaud, Alfred Schnittke...)
Bach, J.S.: 6 Suites BWV 1007-1012. Edition Breitkopf, EB 8714, 2000
Dvořák, A.: Koncert h moll pro violoncello a orchestr. Bärenreiter, BA 9045, 2006
Piatti, A.: 12 Capricci für Violoncello solo op.25. G.Henle Verlag, HN746
Reger, M.: Drei Suiten op.131c. Edition Peters, EP 3970, 2000

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn016/22	**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: 5

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
Minimum attendance 70%. Public presentation of the final thesis - artistic performance - recital lasting at least 60 minutes.

Educational outcomes (performance standard):
An artistic performance presenting the professional level of a graduate of the Master's degree. Student's competences in accordance with the graduate profile. Artistic performance presenting the high professional level of the Master's degree graduate and documenting his/her ability to master solo instrument playing in the sense of artistic interpretation of musical works, understanding of all components of the musical text and their creative interpretative application on stage. Presentation of the student's artistic and performance level, verification and assessment of the acquired professional competences in accordance with the profile of the Master's degree graduate. A written reflection including historical, aesthetic and interpretative specifics or other contexts related to the artistic conception, preparation and realization of the artistic performance.

Brief outline of course (contents standard):
Preparation, staging and public presentation of an artistic performance - a solo recital of at least 60 minutes, composed of compositions from world and domestic musical literature corresponding to the level of a graduate of the master's degree. The artistic performance is of a solo character - works for solo instrument or instrument with piano accompaniment, or other works in which the student's artistic performance is dominant in terms of quality and difficulty. The programme of the artistic performance is subject to the approval of the relevant department and its structure is described in an internal document concerning the final programmes of the individual specialisations

Recommended literatue:
Hudobné diela:
Hudobné diela charakterizované v odporúčanej literatúre jednotlivých špecializácií v informačných listoch predmetov hlavného predmetu 3. semestra štúdia.
Výber so všeobecnej odbornej literatúry:
ABRAHAM, Gerald: Stručné dejiny hudby. Hudobné centrum, Bratislava 2019
ALBRECHT, Alexander: Túžby a spomienky. Hudobné centrum, Bratislava 2008
ALBRECHT, Ján: Človek a umenie. Hudobné centrum, Bratislava 1999
ALBRECHT, Ján: Eseje o umení. Scriptorium musicum, Bratislava 2003

ALBRECHT, Ján: Spomienky bratislavského hudobníka. Vydavateľstvo PT, Bratislava 1998
BERGER, Roman: Cesta s hudbou. Hudobné centrum, Bratislava 2012
GODÁR, Vladimír: De Musica. 1. zväzok, AEPress, Bratislava 2013
GODÁR, Vladimír: De Musica. 2. zväzok, AEPress, Bratislava 2014
HANSLICK, Eduard: O hudobnom krásne. Hudobné centrum, Bratislava 2010
HARNONCOURT, Nikolaus: Hudobný dialog. Hudobné centrum, Bratislava 2003
JELÍNEK, Mikuláš: O hudobnej predagogike – úvahy huslistu-učiteľa. Hudobné centrum,Bratislava 2019
KOGAN, Grigorij Michailovič: Před branou mistrovství. Psychologické předpoklady úspěšnosti hudebníkovy práce. Akademie muzikcých umění, Praha
MARTINEAU, Jason: Tajemství hudby. Dokořán, Praha 2012
QUANTZ, Johann Joachim: Pokus o návod jak hrát na příčnou flétnu. Supraphon, Praha 1990.
SCRUTON, Roger: Hudobná estetika. Hudobné centrum, Bratislava 2008
PARÍK, Ivan: Fragmenty a úvahy. Hudobné centrum, Bratislava 2017
STRAVINSKIJ, Igor: Hudobná poetika, Kronika môjho života. Hudobné centrum, Bratislava 2002
ŠÍP, Ladislav: Řeč tónů (Umění vnímat umění), Horizont, Praha 1985

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms13/26	**Course title:** Musical theater character creation 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: II.

Prerequisities :

Course completion conditions:
- Active participation in lectures (30%)
- Correct technical voice (40%)
- Fundamentals of acting (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Know the basic rules related to the topic
Know the differences in the creation and creation of the characters
Know how to use the resources he/she learns in the lessons with the teacher
Understand how to create characters
Able to see the role from his/her own point of view

Brief outline of course (contents standard):
Selection of suitable arias and songs
Explanation of the use of appropriate means of expression in the interpretation of musical songs
The difference between interpretation and character reproduction

Recommended literatue:
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/
Broadway musicals Show by show 1960-1971.Hal Leonard Publish2.ng 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)

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. Jana Hubinská

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms14/26	**Course title:** Musical theater character creation 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class (30%)
- Recording appropriate songs and sending video recordings for distance learning (40%)
- Fundamentals of acting (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
Know the differences in the creation and creation of the characters
Know how to use the resources he/she learns in the lessons with the teacher
Understand how to create characters
Know how to inhabit a character and how to detach oneself from a character
Be able to analyse a character, to create their own view of the character and the situation in which the character finds themselves within the musical

Brief outline of course (contents standard):
Selection of suitable arias and songs
Use of appropriate means of expression in the interpretation of musical arias

Recommended literatue:
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/
Broadway musicals Show by show 1960-1971.Hal Leonard Publish2.ng 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)

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
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. Jana Hubinská

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms15/26	**Course title:** Musical theater character creation 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: II.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Performing musical songs and sending video recordings during distance learning (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
Able to work with an accompanist
Be able to work independently on the character of songs and characters in consultation2. with the teacher
Able to analyze songs
Understand the issues of the assigned work
Able to analyse the nature and character of a character from different points of view

Brief outline of course (contents standard):
- Selection of appropriate literature
- Use of appropriate means of expression in the interpretation of musical songs
- Seminar work assignment
- Rehearsals and work on creating a musical character

Recommended literatue:
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/
Broadway musicals Show by show 1960-1971.Hal Leonard Publish2.ng 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)

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
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. Jana Hubinská

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms16/26	**Course title:** Musical theater character creation 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: II.

Prerequisities :

Course completion conditions:
Active participation in class (40%)
Performing musical songs and sending video recordings during distance learning (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
Able to work with an accompanist
Be able to work independently on the character of songs and characters in consultation with the teacher
Able to analyze songs
Understand the issues of the assigned work
Able to analyze the nature and character of a character from different points of view
- Able to analyse a song from both a technical and an acting point of view
- Able to analyse and explain also the characters of the opposite sex

Brief outline of course (contents standard):
- Výber vhodnej literatúry
- Použitie vhodných výrazových prostriedkov pri interpretácií muzikálových piesní
- Rozdiel medzi interpretáciou a reprodukciou postavy
- Korepetície a práca na kreovaní muzikálovej postavy

Recommended literatue:
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/
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)

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
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. Jana Hubinská

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms01-1/26	**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: 8

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Recorded artistic outputs in IDM AU BB (10%)Active participation in classes (40%)
- 5 songs (1 musical song in Slovak language, 1 musical song in Czech language)
language,
- 1 song from a musical before 1990, 1 song from a musical after 1990) (40%)
- 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 bulk of the world's musical literature
- be able to apply the acquired information in practice
- understand the problems of musical expression and its typical features
- be able to interpret musical songs of different genres
- be able to independently solve technical and expressive problems arising from the nature of the songs

Brief outline of course (contents standard):
Technical exercises focusing on breath and correct tone placement in all vocal registers
2. Musical song in Slovak language
3. Musical song in Czech language
4. 3 different genres of world musical songs (1. song from a musical before 1990, 1 song from a musical after 1990)
5. Interpretive analysis of selected songs
6. 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 Publish2.ng 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)

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: doc. Mgr. art. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. art. Michaela Kukurová, ArtD., Mgr. Jana Hubinská

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms02-1/26	**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: 8	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - 5 compositions (1 musical song in Slovak language, 1 musical song in Czech language) language, 1. song from a musical before 1990, 1 song from a musical after 1990) (40%) - 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 bulk of the world's musical literature - be able to apply the acquired information in practice - understand the problems of musical expression and its typical features - be able to interpret musical songs of different genres - be able to independently solve technical and expressive problems arising from the nature of the songs	
Brief outline of course (contents standard): 1. Technical exercises focusing on breath and correct tone placement in all vocal registers 2. Musical song in Slovak language 3. Musical song in Czech language 4. 3 different genres of world musical songs (1. song from a musical before 1990, 1. song from a musical after 1990) 5. Interpretive analysis of selected songs 6. 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 Publish2.ng 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 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: doc. Mgr. art. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. art. Michaela Kukurová, ArtD., Mgr. Jana Hubinská

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.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: 8	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - Performing 4 musical compositions for the final Master of Arts performance (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 the bulk of the world's musical literature be able to apply the acquired information in practice understand the problems of musical expression and its typical features be able to interpret musical songs of different genres - be able to independently solve technical and expressive problems arising from the nature of the songs - able to work independently in preparation for the final master's artistic performance	
Brief outline of course (contents standard): 1. Technical exercises focusing on breath and correct tone placement in all vocal registers 2. Musical song by Slovak author in Slovak language 3. Musical song by Czech author in Czech language 4. 2 different genres of world musical songs (1. song from a musical before 1990, 1. song of jazz character) 5. Interpretive analysis of selected songs	
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 Publish2.ng 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, (osobný archív)
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 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: 0

A	ABS	B	C	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. art. Michaela Kukurová, ArtD., Mgr. Jana Hubinská

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms04/22	**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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - 2 compositions suitable for the final Master's performance (40%) - Completion of the final Master's artistic performance (semi-recital of 30-45 minutes) (10%) - Record the artistic performance in the 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 familiar with most of the world's musical literature understand the problems of musical expression and its typical features be able to use the acquired information on singing technique in practice be able to control their own vocal apparatus in all registers to be able to balance and 'mix' the vocal registers be able to interpret different genres of musical compositions in a stylish way 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 30-45 minute performance in the form of a final master's thesis	
Brief outline of course (contents standard): Technical exercises focusing on breath and correct tone placement in all vocal registers 2. 2 songs by one character from any musical 3. Repetition of songs from the previous semester chosen for the Master of Arts performance 4. Interpretive analysis of selected songs 5. 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 Publish2.ng 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 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: 14

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. Dušan Jarjabek, Mgr. Silvia Lelkes Sklovská, ArtD., Mgr. art. Michaela Kukurová, ArtD., Mgr. Jana Hubinská

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms09/26	**Course title:** Musical theater studio 1

Type, load and method of educational activities:
Type: Seminar
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: II.

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 a Slovak musical work
- be able to process a character from a Slovak musical work in the reading exams
- understand the collective creation
- be able to independently approach the work in the creation of a Slovak musical work

Brief outline of course (contents standard):
- Preparation and reading rehearsals of the Slovak musical
- Staging of songs
- 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 prax1. 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 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. Tomáš Krištof

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms10/26	**Course title:** Musical theater studio 2

Type, load and method of educational activities:
Type: Seminar
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: II.

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 a Slovak musical work
- be able to create a character from a Slovak musical work
- understand collective creation
- be able to independently approach the work in the creation of a Slovak musical work

Brief outline of course (contents standard):
- Creating a theatre production - Slovak musical work

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 prax1. 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 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. Tomáš Krištof

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms11/26	**Course title:** Musical theater studio 3

Type, load and method of educational activities:
Type: Seminar
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: II.

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 a world musical work
- be able to process a character from a world musical work in the reading exams
- understand the collective creation
- be able to approach the work of creating a world musical work independently

Brief outline of course (contents standard):
1. Preparation and reading rehearsals of the world musical
2. Rehearsal of songs
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 prax1. 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 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. Tomáš Krištof

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms12/26	**Course title:** Musical theater studio 4

Type, load and method of educational activities:
Type: Seminar
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: II.

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 a world musical work
- be able to create a character from a world musical work
- understand the collective creation
- be able to approach the work of creating a world musical work independently

Brief outline of course (contents standard):
- Creating a theatre production - a world musical work

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 prax1. 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 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. Tomáš Krištof

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko29/22	**Course title:** Notation and Editor 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., 3.

Degree of study: II.

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 different types of notation programs,
- Manual dexterity in working with notation programs such as Sibelius, Finale print music, Encore, Musescore, etc,
- Be able to create scores of any instrumental grouping, be able to create audio and pdf format from written scores.

Brief outline of course (contents standard):
- Sibelius - basic characteristics of the program, working with individual program components
- Finale print music - characteristics of the program, working with the individual components of the course
- Graphic and formal aspects of the created score
- Notation (creation) of scores of different instrumentation
- Possibilities of creating a sound recording of the created score

Recommended literatue:
Sibelius - Manuál k programu
Finale print music. Manuál k programu
BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4.
MAKEMUSIC Inc. 2007. Elementary Harmony Finale Printmusic Music Notation Software: Theory and Practice. Pearson College Division 2007. ISBN 0132348349
VINCENT Leonard, THOMAS Rudolph. 2011. Sibelis: A Comprehensive Guide to Sibelius Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474
VONDRÁČEK, Josef. 2005. Sibelius - notace skladeb na počítač1. Brno: CP Books. ISBN 80-251-0673-X

ZOUHAR, Tomáš. 2001. Nahráváme a upravujeme hudbu na počítač1. Computer Press, Praha. ISBN: 80-7226-579-2. (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: 16

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	18.75	0.0	0.0	0.0	6.25	0.0	0.0

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 03.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko30/22	**Course title:** Notation and Editor 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., 4.

Degree of study: II.

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 different types of notation programs
- manual dexterity in working with notation programs such as Sibelius, Finale print music, Encore, Musescore, etc,
- Be able to create scores of any instrumental grouping, be able to create audio and pdf format from written scores.

Brief outline of course (contents standard):
- Sibelius - working with individual program components
- Finale print music - working with individual components of the course
- Graphic and formal aspects of the created score
- notation (creation) of scores of different instrumentation
- Possibilities of creating a sound recording of the created score

Recommended literatue:
Sibelius - Manuál k programu
Finale print music. Manuál k programu
BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4.
MAKEMUSIC Inc. 2007. Elementary Harmony Finale Printmusic Music Notation Software: Theory and Practice. Pearson College Division 2007. ISBN 0132348349
VINCENT Leonard, THOMAS Rudolph. 2011. Sibelis: A Comprehensive Guide to Sibelius Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474
VONDRÁČEK, Josef. 2005. Sibelius - notace skladeb na počítač1. Brno: CP Books. ISBN 80-251-0673-X
ZOUHAR, Tomáš. 2001. Nahráváme a upravujeme hudbu na počítač1. Computer Press, Praha. ISBN: 80-7226-579-2. (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: 13

A	ABS	B	C	D	E	FX	ODP	Uzn.
84.62	0.0	0.0	7.69	0.0	7.69	0.0	0.0	0.0

Instructor: Mgr. art. Anna Paluchová, 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/ II.SP70/26	**Course title:** Obhajoba diplomového umeleckého výkonu a záverečnej stáže
Type, load and method of educational activities: **Type:** **Recommended load (in hours):** **Weekly: Whole study period total:** **Method :** present	
Number of credits: 10	
Recommended semester of study: 3., 4..	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Preparation of the artistic portion of the state examination—the diploma artistic performance - Preparation of the theoretical portion of the state examination—a report on the final internship, which serves as a reflection on the professional practice completed - Defense of the final internship report before the examination committee	
Educational outcomes (performance standard): Upon successful completion of the educational program, the student will be able to: - interpret and present their work at the required professional artistic level, - independently present a work of art, - apply the processes involved in documenting the final internship, - apply knowledge from music theory courses and specialized practical courses to the process of defending the final internship and artistic performance, - be able to evaluate collaboration within a creative team, - identify problems that arose during the development and implementation of the internship and the preparation of the artistic performance, and formulate ways to resolve them, - reflect on the differences between the academic and professional environments, - be able to evaluate the experience gained and its applicability in future creative and professional practice, - apply knowledge from the field of music theory disciplines to the defense of the final internship and artistic performance, - use specialized terminology from the fields of music theory, history, and aesthetics in the defense of their artistic performance and final internship, - present a professional approach through an aesthetic-analytical analysis of a selected work and the results of the final internship, both verbally and using ICT, - be able to take a critical stance toward their own interpretation and present their own reflection on the artistic performance and completed internship before a committee, - be able to successfully defend the artistic performance and the final internship.	
Brief outline of course (contents standard): 1. A summary of specialized knowledge, understanding, and key information acquired in required music theory courses,	

2. A summary of specialized knowledge, understanding, and key information from required-elective music theory courses,
3. Application of practical experience and acquired knowledge of artistic expression in a written paper.
4. defense of the artistic performance for the diploma,
5. defense of the final internship,
6. presentation of a portfolio of activities carried out during the internship,
7. presentation of one’s own stance, opinion, and reflection on the completed internship before the committee.

Recommended literatue:
Selection of specialized literature based on the content of the final internship and the musical work currently being presented

Language of instruction:
Slovak

Notes:
The student's total course load is 150 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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi41/26	**Course title:** Opera Studio 1

Type, load and method of educational activities:
Type: Seminar
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: II.

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: Credit will be awarded to a student who has had less than 10% non-attendance. Non-attendance is compensable with make-up written work and individual completion of the physical act in a completed work with public performance.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the variety of creative approaches in the creation of the studied role and the possibilities of expanding his/her disposition in the stage space
- be able to naturally apply artistic potential and work with the authenticity of the dramatic charge
- understand the basics of different staging practices in team work
- be able to develop a written character study - actively find the way to the necessary resources for the creation of the theatrical character as a character, its psychology
- able to develop individual personal and interpretative dispositions in artistic realization2. within the directorial conception
- able to perform a public artistic output

Brief outline of course (contents standard):
1. analysis of the libretto in relation to the directorial concept
2. unfolding the dramatic character in the stage realisation2. in the creative process
3. spatial orientation, communication and partnership of stage characters
4. artistic performance in a complex music-dramatic whole
5. the performed character as a character - character psychology, motivations, relationships between characters in an operatic dramatic work - seminar written work
6. the character in comic genres 1

Recommended literatue:

LUKAVSKÝ, Radovan, 1978, Stanislavského metoda herecké práce: [učebnice pro předmět herecká výchova na konzervatořích, obor herectvo] / zpracoval Radovan Lukavský
Vydavateľ Praha: Státní pedagogické nakladatelství, 1. vyd.
MOUSSINAC, Léon, 1890-1964, 1965
Divadlo od počiatku po naše dni / Léon Moussinac ; [preložil a komentár napísal Ján Boor]Moussinac, Léon,
Vydavateľ [Bratislava]: Slovenské vydavateľstvo krásnej literatúry

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
4 hours individual creative activity
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. Igor Šimeg

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi42/26	**Course title:** Opera Studio 2

Type, load and method of educational activities:
Type: Seminar
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: II.

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 current specific operatic work. Recording of artistic performance in IDM AU BB (10%)

Note: Credit will be awarded to a student who has actively participated in the process of staging a production, including a dress rehearsal week with a final public performance - opening night and performed reprises1.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the systematic work on roles
- be able to adapt the acquired knowledge in the creative process in cooperation with the realization team - conductor, director, movement collaborator, designer and technical components
- understand the differences between types of artistic realisation - stage, audiovisual, concertante and concert performances, creation for new media
- be able to realise a stage performance of a character within a currently staged music-drama project
- capable of intense commitment and effective planning of psychophysical performance to the culmination of the creative and realisation process - the premiere
- capable of repeatedly delivering an artistic performance in rehearsals
- able to adapt the role in alternative conditions, concepts and productions

Brief outline of course (contents standard):
1. active stage space for the growth of individual dispositions
2. application of psychological, movement and technical potential to the performance process
3. coordination of given circumstances and vocal interpretation - conception and design of the production, technical elements and their influence on the degree of stylization, truthfulness and difficulty of the artistic performance
4. the realisation of the public artistic performance in the staged work
5. characterisation in comedy genres 2

Recommended literatue:

BOOR, Ján, MRLIAN, Rudolf; autori štúdií Ján Boor, Teória dramatických umení... et al., 1979
Vydavateľ: Bratislava: Tatran
LUKAVSKÝ, Radovan, 1978, Stanislavského metoda herecké práce: [učebnice pro předmět herecká výchova na konzervatořích, obor herectvo] / zpracoval Radovan Lukavský
Vydavateľ Praha: Státní pedagogické nakladatelství, 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
4 hours individual creative activity
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. Igor Šimeg

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi43/26	**Course title:** Opera Studio 3
Type, load and method of educational activities: **Type:** Seminar **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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (20%) - Written work according to the realization of the actual specific opera work Recording the artistic output in the IDM AU BB (10%) Note: Credit will be awarded to a student who has actively participated in the process of staging a production, including a week of dress rehearsals with a final public performance - opening night and performed reprises1.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the possibilities of cooperation with professional creators in the staged production of an opera work - be able to react flexibly to changes in theatre practice, including cooperation with alternates - understand the contribution and importance of the creative process of the performer in individual and ensemble casts - be able to independently develop a written character study - actively find the way to the necessary resources for the creation of the theatrical character as a character, its psychology - capable of public performances and performances of fragments of operatic works with a content-filled and dramatically authentic cultivated interpretation - able to communicate professionally with opera productions and to approach the work in a distinctive way by adapting acquired creative techniques and practices	
Brief outline of course (contents standard): 1. Individual creativity in a collective defined by a common directorial and musical concept 2. Causality and succession in the actions of the character being performed with character motivation, character relationships 3. Logic, authenticity, physical and vocal performance in mise en scene 4. Logistics of theatrical processes from casting in a role through the rehearsal process, opening night, reruns, to the dernière 5. The staging of a music and drama work	

6. Characterisation in tragic genres 1

Recommended literatue:
ABBATEOVÁ Carolyn, PARKER Roger; 1955,
Dějiny opery : posledních 400 let / [z anglického originálu přeložil Robert Novotný]
Vydavateľ Praha : Argo : Dokořán , 2017 1. vyd. ISBN 978-80-257-2094-3 978-80-7363-70
MOUSSINAC, Léon, 1890-1964, 1965
Divadlo od počiatku po naše dni / Léon Moussinac; [preložil a komentár napísal Ján Boor]Moussinac, Léon,
Vydavateľ [Bratislava]: Slovenské vydavateľstvo krásnej literatúry

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
4 hours individual creative activity
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. Igor Šimeg

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi44/26	**Course title:** Opera Studio 4

Type, load and method of educational activities:
Type: Seminar
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: II.

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 current specific operatic work. Recording of artistic performance in IDM AU BB (10%)

Note: Credit will be awarded to a student who has actively participated in the process of staging a production, including a dress rehearsal week with a final public performance - opening night and performed reprises1.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the complex process of theatre practice, the dynamics of changes in the conditions, especially in the current realizations2.
- be able to synthesize artistic skills and practices in the process of artistic creation
- understand the differences in the realization of types of artistic outcomes
- be able to create full-fledged artistic outputs in performing professional practice
- able to create professional artistic value in collaboration with diverse artistic productions, institutions and ensembles
- able to adapt in professional arts institutions, productions and teams
- able to create artistic characters in artistic stage realisations
- collaborate in a professional team of artistic and cultural institutions
- provide professional public outputs in public communication2. with the media

Brief outline of course (contents standard):
Analysis of the realised concept of the theatre production of the opera
Study of the complete role of the currently realized opera with the director
Orchestral study of the role with the conductor
Movement collaboration with the choreographer
Theatrical adaptation of an opera in a professional performance environment
Characterisation in tragic genres 2

Recommended literatue:

Vydavateľ: Bratislava : Tatran, 2. vyd.
BOOR, Ján, MRLIAN, Rudolf; autori štúdií Ján Boor, Teória dramatických umení... et al., 1979
Vydavateľ: Bratislava: Tatran
ABBATEOVÁ Carolyn, PARKER Roger; 1955,
Dějiny opery : posledních 400 let / [z anglického originálu přeložil Robert Novotný]
Vydavateľ Praha : Argo : Dokořán , 2017 1. vyd.
ISBN 978-80-257-2094-3 978-80-7363-70

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
4 hours individual creative activity
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. Igor Šimeg

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz32/26	**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: 3

Recommended semester of study: 1.

Degree of study: II.

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):
Bowing and phrasing in string instruments
Breathing (common) and phrasing in wind instruments
Intonation and orientation in the harmonic development of a composition
Group feeling in more virtuosic orchestral compositions

Recommended literatue:
Glinka, Michail: Ruslan a Ľudmila, predohra; Serenissima Music, ISBN-10 : 1608740714
Prokofjev, Sergej: Romeo and Julia; Sikorski Edition, ISBN 9784118926629
Dvořák, Antonín: Symphony Nr. 9, e mol; Dover Publications, ISBN 0486298922
Brahms, Johann: Ungarische Tänze; Breitkopf und Härtel, ISMN 9790004200520
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: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz33/26	**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: 3

Recommended semester of study: 2.

Degree of study: II.

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;
- Able to respect and co-create a collectively unified interpretive point of view;

Brief outline of course (contents standard):
- Bowing and phrasing in string instruments, common, divided
- Breathing (common) and phrasing in wind instruments, common, divided
- Intonation and orientation in the harmonic development of a composition
- Dynamics - ascending, descending; principles of division and unification
- Group feeling in more demanding orchestral pieces

Recommended literatue:
Ravel, Maurice: Bolero; Breitkopf und Härtel, ISBN 13: 9790004212134
Musorgskij, Modest: Kartinki; Boosey & Hawkes, ©2002, ISBN 0851623875 9780851623870
Brahms, Johannes: Akademische Festouvertüre; Schott Mainz, ISBN: 3795767539
Strauss, Richard: Morgen, op. 27; Universal Edition, ISBN: 9783702477127
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: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/ II.Dz34/26	**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: 3

Recommended semester of study: 3.

Degree of study: II.

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:
- learn about and become familiar with more challenging orchestral works;
- be able to correctly interpret works of different periods and genres in style and expression;
- understand more conducting gesture instructions, nonverbal communication;
- Capable of individual and collective player performance development;
- Able to respect and co-create a unified artistic interpretive point of view

Brief outline of course (contents standard):
- Bowing and phrasing in string instruments, common, divided
- Breathing (common) and phrasing in wind instruments, common, divided
- Intonation and orientation in the harmonic development of a composition
- Dynamics - ascending, descending; principles of division and unification
- Group feeling in more demanding orchestral pieces

Recommended literatue:
Händel, Georg Friedrich: Feuerwerkmusik, Edition Eulenburg, ISBN 9783795766450
Prokofjev, Sergej: Classical Symphony; Dover Music, ISBN 13 : 978-0-486-44950-0
Matuška, Janko: V slovenskej chalúpke, suita; archív pedagóga
Charpentier, Marc-Antoine: Te Deum; Universal Edirion, ISBN: 978-3-7024-6663-3
Bach, Johann Sebastian: Ouverture - Suite h mol; Eulenburg Edition, ISBN 9783795768423
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: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DZ/ II.Dz35/26	**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: II.

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:
- learn about and become more familiar with more challenging orchestral works;
- be able to correctly interpret works of different periods and genres in terms of style and expression;
- Understand more conducting gesture cues, nonverbal communication;
- Capable of individual and collective player performance development;
- Able to respect and co-create a unified artistic interpretive point of view

Brief outline of course (contents standard):
Bowing and phrasing in string instruments, common, divided
Breathing (common) and phrasing in wind instruments, common, divided
Intonation and orientation in harmonic and polyphonic leading of voices in a composition
Dynamics - ascending, descending; principles and methods of creating dynamics in the orchestra
Group feeling in more demanding orchestral compositions

Recommended literatue:
Mendelssohn, Felix: Symphony 4, A dur; Breitkopf und Härtel, ISBN 13 . 978-0004212074
Beethoven, Ludwig, Symphony 7, A dur; Breitkopf und Härtel, ISBN-10 : 0004209605
Borodin, Alexander, Polowetzian Dances; Edition Schott Mainz, ISBN 97-0-2030-0212-3
Dvořák, Antonín: Slawische Tänze op. 46; Edition Eulenburg, ISBN 9783795762841
Martinů, Bohuslav: Divertimento; Editio Baerenrieter Praha, ISBN 9790260106666
Stravinskij, Igor: Petrushka; Dover Edition, ISBN 10 : 0-486-25680-4
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: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz44/22	**Course title:** Orchestra 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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the differences between conducting a choir and an orchestra; - be able to present the problems of orchestral conducting; - understand the technical and practical specifics; - be able to study compositions from the conducting and compositional aspects;	
Brief outline of course (contents standard): - Fundamentals of orchestral conducting: attitude, basic conducting schemes, - playing orchestral works at the piano and conducting these works	
Recommended literatue: HAYDN, Joseph: Symphony D dur, Nr. 104; Edition Eulenburg, ISBN 9783795766986 BEETHOVEN, Ludwig: Symphony 1, C dur, op. 21; Breitkopf und Härtel, ISBN-10: 0004211340 Ďalšie zdroje: archív AU, archív pedagóga, 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 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: doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz45/22	**Course title:** Orchestra 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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Rehearsal of 2 compositions 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the differences between conducting a choir and an orchestra;
- be able to present the problems of orchestral conducting;
- be able to understand the psychological specifics and connections with orchestral conducting;
- understand the technical and practical specifics of conducting
- Able to perform and technically analyse a work;
- Able to study a work from the conducting and compositional aspects;

Brief outline of course (contents standard):
- consolidation of technical fundamentals of conducting and independence of the hands
- study of orchestral works with a focus on the 18th and 19th centuries
- compound and combined bar schemes
- playing orchestral works at the piano and conducting them

Recommended literatue:
SCHUBERT, Franz: Symhony h mol, Unvollendete; Bärenreiter, ISBN 13: 9790006204472
MOZART, Wolfgang Amadeus: Die Zauberflöte, ouvert.; Bärenreiter, ISBN 13: 9790006524686
DVOŘÁK, Antonín: Slovanský tanec č. 5; Dover Edition, ISBN 10: 0486490297
DVOŘÁK, Antonín: Slovanský tanec č. 8; Dover Edition, ISBN 10: 0486490297
Ďalšie zdroje: archív AU, archív pedagóga, 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 solving assignments and exercises / semester

Course assessment
Total number of assessed students: 4

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

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz46/22	**Course title:** Orchestra 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the tunings and ranges of instruments in the orchestra; - know the basics of instrumental thinking of composers of the late 19th century; - understand the principles of performance architecture of orchestral works; - capable of interpretive and technical analysis of a work; - Able to study a work from the conducting and compositional aspects;	
Brief outline of course (contents standard): - consolidation and automation of the technical foundations of orchestral conducting - independence of the hands - study of 19th and 20th century orchestral works. - composite and combined baton schemes - playing orchestral works at the piano and conducting these works	
Recommended literatue: SCHUBERT, Franz: Symphony B dur; Edition Eulenburg, ISBN-10: 3795762871 PROKOFJEV, Sergej: Romeo a Julia, Suita 2; Sikorski Edition, ISBN 9784118926629 STRAUSS, Johann, jr.: Zigeunerbaron, ouverture; Edition Eulenburg, ISBN 9783795761660 ZELJENKA, Ilja: Musica slovaca; Slov. hud. fond, 1992, ISBN	
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. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz47/22	**Course title:** Orchestra 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Rehearsal of 2 compositions 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the principles of correct arrangement of instrumental groups in chamber, symphonic and opera orchestras;
- know the tunings and ranges of instruments in the orchestra, their sound timbre ;
- understand the principles of performance architecture of orchestral works;
- capable of interpretive and technical analysis and synthesis of a work;
- Able to study a work from the conducting and compositional aspects;

Brief outline of course (contents standard):
- consolidation and automation of the technical foundations of orchestral conducting
- independence of the hands
- compound and combined tact schemes
- form, phrasing, tectonics of the work
- artistic and technical analysis of the work and subsequent synthesis
- playing orchestral works at the piano and conducting them

Recommended literatue:
MUSORGSKIJ, Modest: Kartinki; Schott/Universal Edition Wien, ISBN 9783850550758
DVOŘÁK, Antonín: Symfónia 9, e mol, Z Nového světa, Dover Edition, ISBN 10: 0486298922
ČAJKOVSKIJ, Peter Iljič: Symphony 6, h mol, Patetická; Dover Edition, ISBN 10:0-486-29954-6
SUPPÉ. Franz: Dichter und Bauer, ouverture; Serenissima Music 2015, ISBN 10:1608741494
Ďalšie zdroje: archív AU, archív pedagóga, 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 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. Mgr. art. Pavol Tužinský, 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/ II.Dn0001/26	**Course title:** Performance 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: 4	
Recommended semester of study: 1.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Roles of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. Milan Oravec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn0002/26	**Course title:** Performance 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: 4	
Recommended semester of study: 2.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Roles of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. Milan Oravec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn0003/26	**Course title:** Performance 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: 4	
Recommended semester of study: 3.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): Brief Course Outline: Current roles of musical performance art in culture and society; The influence of objective and subjective circumstances on the quality of performance and its perception; Artistic performance and a seminar paper with a presentation of the student's own interpretive intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. Milan Oravec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn0004/26	**Course title:** Performance 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: 3	
Recommended semester of study: 4.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Roles of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. Milan Oravec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn0005/26	**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: 4	
Recommended semester of study: 1.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Roles of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. Milan Oravec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn0006/26	**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: 4	
Recommended semester of study: 2.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Role of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. Milan Oravec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn0007/26	**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: 4	
Recommended semester of study: 3.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Role of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 120 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction, 48 hours of individual creative work, 46 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. Juraj Bartoš, Mgr. art. Milan Oravec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn0008/26	**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: 3	
Recommended semester of study: 4.	
Degree of study: II.	
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 program, students will be able to: demonstrate, both in practice and in theory, interpretive approaches based on their field of study and instrumental specialization; analyze the interpretation of a work within historical and aesthetic contexts; present and defend their views on a selected interpretive issue; articulate various interpretive perspectives on specific works, and connect the theoretical knowledge acquired with their own interpretive approaches.	
Brief outline of course (contents standard): The Current Role of Musical Performance Art in Culture and Society; The Influence of Objective and Subjective Circumstances on the Quality of Performance and Its Perception; Artistic Performance and a Seminar Paper with a Presentation of the Student's Own Interpretive Intentions; Expert discussion on interpretive challenges and the specific characteristics of interpreting works from various stylistic periods; Comparison of interpretive performances from live concerts and recordings.	
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: 90 hours per semester (1 credit / 30 hours) 26 hours of in-class instruction 38 hours of individual creative work 26 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. Milan Oravec, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP03/22	**Course title:** Philosophy History 1

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 1 **Whole study period total:** 13
Method : present

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

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):
Learning outcomes:
Upon successful completion of the learning process, the student will:
- be able to orient himself in the basic problems of philosophy - in philosophy2. of being, knowledge and man;
- understand the nature and foundations of philosophical knowledge;
- be able to describe the basic concepts - philosophy, mythology, myth, arché, logos, essence, idea, matter, subject, object, etc.;
- be able to discuss the differences between monism, dualism and pluralism;
- understand the essence of ancient oriental philosophy.

Brief outline of course (contents standard):
1. The concept of philosophy. Subject, terminology and disciplines of philosophy.
2. Division of the history of philosophy.
3. Indian Vedas and the eternal prasila brahma.
4. Dualism in philosophy2. Persians.
5. Confucianism in China.

Recommended literatue:
DRAGÚŇ, Emil, DŘÍZA, Jan. 2004. Dejiny filozofie 1. Nitra: Univerzita Konštantína Filozofa. ISBN 978-80-56-6185-23. (súkromný archív pedagóga)
FÜRSTOVÁ, Mária, TRINKS Jürgen. 2006. Filozofia. Bratislava: Slovenské pedagogické nakladateľstvo - Mladé letá. ISBN 80-1001-138-X. (súkromný archív pedagóga)
GAŽÍK, Peter. 2008. Vybrané state z dejín filozofie a náboženstva. Žilina: Žilinská univerzita, 2008. ISBN 978-80-7081-53. (súkromný archív pedagóga)
NEFF, Vladimír: 2019. Filosofický slovník pro samouky. Voznice: Leda. ISBN 978-80-7335-61-63. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:8979708&theme=aubb.

NOVOSÁD, František (et al.). 2004. Hodina filozofie. Bratislava: IRIS. ISBN 80-8901-8734. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:8162236&theme=aubb.

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: 93

A	ABS	B	C	D	E	FX	ODP	Uzn.
78.49	0.0	10.75	4.3	2.15	0.0	2.15	1.08	1.08

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP04/22	**Course title:** Philosophy History 2
Type, load and method of educational activities: **Type:** Lecture **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: II.	
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 characterize the disciplines of theoretical and practical philosophy in the context of the present; - be able to work with a professional text and present his/her own opinion; - know the essence of the teachings of the most important ancient Greek philosophers; - be able to explain the preconditions for the emergence of medieval philosophy and interpret the specific features of its representatives.	
Brief outline of course (contents standard): 1. Arché in natural philosophy2. Greek, anthropological Greek philosophy. 2. The teachings of Socrates and the sophist1. 3. Plato and his philosophical disciplines. 4. Aristotle's systematic philosophy. 5. Augustine - the most important representative of patristic philosophy. 6. Thomas Aquinas, the representative of scholasticism, and his Thomistic doctrine. 7. The development of medieval Christian mysticism	
Recommended literatue: FLOSS, Pavel. 2004. Architekti křesťanského středověkého vědení. Praha: Vyšehrad. ISBN 80-7021-662-X. (súkromný archív pedagóga) JASPERS, Karl. 2002. Malá škola filozofického myslenia. Bratislava: Kalligram. ISBN 807-14944-61. (súkromný archív pedagóga) KICZKO, Ladislav (et al.). 2006. Dejiny filozofie. Bratislava: Slovenské pedagogické nakladateľstvo - Mladé letá. ISBN 80-1000-092-45. (súkromný archív pedagóga) NEFF, Vladimír: 2019. Filosofický slovník pro samouky. Voznice: Leda. ISBN 978-80-7335-61-63. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:8979708&theme=aubb.	

ŠLOSIAR, Ján. 2013. Dejiny filozofie človeka. Banská Bystrica: Vydavateľstvo UMB v Banskej Bystrici - Belianum. ISBN 978-80-55-0575-0. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10566309&theme=aubb.

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: 89

A	ABS	B	C	D	E	FX	ODP	Uzn.
89.89	0.0	7.87	1.12	0.0	0.0	0.0	0.0	1.12

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP05/22	**Course title:** Philosophy History 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: II.	
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: - understand the changes in thinking in the era of humanism and the Renaissance; - be able to navigate the philosophical trends of modern thought and knowledge; - understand the place and mission of philosophy in contemporary culture; - Able to gain space in philosophical discourse to form his/her own views on spiritual culture and human knowledge.	
Brief outline of course (contents standard): 1. René Descartes - the father of "modern" philosophy. 2. Metaphysical and religious conceptions of philosophy of rationalism (Spinoza, Leibnitz). 3. Sources of knowledge in philosopher2. empiricism (Locke, Hume). 4. The pre-critical and critical period in the philosophical teachings of Immanuel Kant. 5. Philosophy of J. V. F. Hegel. 6. Characteristic features of the philosophical trends of the 20th century (materialism, neo-positivism, existentialism, Neo-Thomism, Marxism, critical realism).	
Recommended literatue: KMUNÍČEK, Vilém. 2020. Pokus o filozofický systém. BRNO: Tribun EU, s.r.o. ISBN 978-80-26-316-213. (súkromný archív pedagóga) MICHALOV, Jozef. 2013. Dejiny filozofie 20. storočia, l. diel. Bratislava: Herba. ISBN 978-80-89631-09-4. (súkromný archív pedagóga) SCRUTON, Roger. 1999. Krátké dějiny novověké filosofie. Brno: Barrister&Principal. ISBN 80-8594-729-3. (súkromný archív pedagóga) SIROVIČ, František. 2005. Dejiny filozofie. Novovek 3. Nitra: Spoločnosť Božieho slova. ISBN 80-8522-370-8. (súkromný archív pedagóga)	

ŠLOSIAR, Ján. 2013. Dejiny filozofie človeka. Banská Bystrica: Vydavateľstvo UMB v Banskej Bystrici - Belianum. ISBN 978-80-55-0575-0. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10566309&theme=aubb.

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: 94

A	ABS	B	C	D	E	FX	ODP	Uzn.
79.79	0.0	11.7	4.26	1.06	2.13	0.0	0.0	1.06

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ II.Kn88/26	**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:

Degree of study: II.

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 a score written for orchestra in the form of a piano reduction, simplify it into a fluid piano piece while preserving the musical character and structure of the original work, adhere to the stylistic form of the works and understand their connection to orchestral composition, and select the most important voices and harmonies in real time so as to preserve the character of the work.

Brief outline of course (contents standard):
Study of piano reductions of cantatas, oratorios, symphonies, and operas 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 student's total course load is 30 hours per semester (1 credit / 30 hours of work).
Class time: 13 hours; individual creative work: 7 hours; self-study: 10 hours

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 03.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ II.Kn89/26	**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:

Degree of study: II.

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 a score written for orchestra in the form of a piano reduction, simplify it into a fluid piano piece while preserving the musical character and structure of the original work, adhere to the stylistic form of the works and understand their connection to orchestral composition, and select the most important voices and harmonies in real time so as to preserve the character of the work.

Brief outline of course (contents standard):
Study of piano reductions of cantatas, oratorios, symphonies, and operas 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 student's total course load is 30 hours per semester (1 credit / 30 hours of work).
Class time: 13 hours; individual creative work: 7 hours; self-study: 10 hours

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 03.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ II.Kn90/26	**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: II.

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 a score written for orchestra in the form of a piano reduction, simplify it into a fluid piano piece while preserving the musical character and structure of the original work, adhere to the stylistic form of the works and understand their connection to orchestral composition, and select the most important voices and harmonies in real time so as to preserve the character of the work.

Brief outline of course (contents standard):
Study of piano reductions of cantatas, oratorios, symphonies, and operas from the Romantic period and the 20th and 21st centuries.

Recommended literatue:
Ralph Abelein, Jyrki Tenni, *Keyboard Accompaniment and Improvisation*, Helbling Verlag GmbH, 2017.

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
Class time: 13 hours; individual creative work: 7 hours; self-study: 10 hours

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 03.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KN/ II.Kn91/26

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: II.

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 a score written for orchestra in the form of a piano reduction, simplify it into a fluid piano piece while preserving the musical character and structure of the original work, adhere to the stylistic form of the works and understand their connection to orchestral composition, and select the most important voices and harmonies in real time so as to preserve the character of the work.

Brief outline of course (contents standard):
Study of piano reductions of cantatas, oratorios, symphonies, and operas from the Romantic period and the 20th and 21st centuries.

Recommended literatue:
Ralph Abelein, Jyrki Tenni, *Keyboard Accompaniment and Improvisation*, Helbling Verlag GmbH, 2017.

Language of instruction:
Slovak

Notes:
The student's total course load is 30 hours per semester (1 credit / 30 hours of work).
Class time: 13 hours; individual creative work: 7 hours; self-study: 10 hours

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 03.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn009/24	**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.

Degree of study: II.

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 and develop the principles of communication between chamber players in the process of interpretation;
- gain an overview of the literature for four-hand piano playing and playing on two pianos;
- be able to appropriately use and implement all information regarding the interpreted work;
- understand the need for and methods of matching the musical ideas of both performers;
- take into account the principle of flexibility in the use of shared playing space and pedalisation;
- exploit the sound potential of the piano (or two pianos);
- be able to reconcile the interpretation with the need to rotate the score material;
- able to listen actively to the partner in the performance of the interpretation and to contribute to the homogeneity of the sound

Brief outline of course (contents standard):
A practical study of original literature for four hands and two pianos from the Classical (sonatas, variations), Romantic (dance forms, variations, sonatas) periods.
Specifics of playing on the common keyboard, pedalisation in the context of four-hand playing
Specifics of the interplay of two pianos

Recommended literatue:
MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition.
SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. E. Peters.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. 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 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. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, 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/ II.Kn010/24	**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.	
Degree of study: II.	
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 and develop the principles of communication between chamber players in the process of interpretation; - gain an overview of the literature for four-hand piano playing and playing on two pianos; - be able to appropriately use and implement all information regarding the interpreted work; - understand the need for and methods of matching the musical ideas of both performers; - take into account the principle of flexibility in the use of shared playing space and pedalisation; - exploit the sound potential of the piano (or two pianos); - be able to reconcile the interpretation with the need to rotate the score material; - able to listen actively to the partner in the performance of the interpretation and to participate in the homogeneity of the sound.	
Brief outline of course (contents standard): A practical study of original literature for four hands and two pianos from the Classical (sonatas, variations), Romantic (dance forms, variations, sonatas) periods. Specifics of playing on the common keyboard, pedalisation in the context of four-hand playing Specifics of the interplay of two pianos	
Recommended literatue: MOZART, Wolfgang Amadeus. 2005. Werke für Klavier zu vier Händen. Schott. Universal edition. SCHUBERT, Franz. 1970. Original-kompositionen für Klavier zu vier Händen. Leipzig. E. Peters. DVOŘÁK, Antonín. 1982. Slovanské tance, op.72. Praha. Editio Supraphon. DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. 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 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. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, 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/ II.Kn011/24	**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.

Degree of study: II.

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 and develop the principles of communication between chamber players in the process of interpretation;
- gain an overview of the literature for four-hand piano playing and playing on two pianos;
- be able to appropriately use and implement all information regarding the interpreted work;
- understand the need for and methods of matching the musical ideas of both performers;
- take into account the principle of flexibility in the use of shared playing space and pedalisation;
- exploit the sound potential of the piano (or two pianos);
- be able to reconcile the interpretation with the need to rotate the score material;
- able to listen actively to the partner in the performance of the interpretation and to participate in the homogeneity of the sound.

Brief outline of course (contents standard):
A practical study of original literature for four hands and two pianos from the Classical (sonatas, variations), Romantic (dance forms, variations, sonatas) periods.
Specifics of playing on the common keyboard, pedalisation in the context of four-hand playing
Specifics of the interplay of two 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.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon.
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.

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: Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, 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/ II.Kn012/24	**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.

Degree of study: II.

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 and develop the principles of communication between chamber players in the process of interpretation;
- gain an overview of the literature for four-hand piano playing and playing on two pianos;
- be able to appropriately use and implement all information regarding the interpreted work;
- understand the need for and methods of matching the musical ideas of both performers;
- take into account the principle of flexibility in the use of shared playing space and pedalisation;
- exploit the sound potential of the piano (or two pianos);
- be able to reconcile the interpretation with the need to rotate the score material;
- able to listen actively to the partner in the performance of the interpretation and to participate in the homogeneity of the sound.

Brief outline of course (contents standard):
A practical study of original literature for four hands and two pianos from the Classical (sonatas, variations), Romantic (dance forms, variations, sonatas) periods.
Specifics of playing on the common keyboard, pedalisation in the context of four-hand playing
Specifics of the interplay of two 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.
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon.
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.

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: Mgr. art. Peter Pažický, ArtD., Mgr. Aleš Solárik, ArtD., doc. Mgr. art. Eva Varhaníková, 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/ II.Kn69/22	**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: II.

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:
Cadences in major keys
MENDELSSOHN-BARTHOLDY, Felix: Songs without words (selection of min. 2 pieces)
1 Baroque composition (polyphony)
1 Classical sonata - 1st, 2nd movement
Prerequisites for the practical examination (final performance):
1 Song without words (Felix Mendelssohn-Bartholdy)
1 Baroque composition (polyphony)
1 movement of a Classical sonata (fast)
Playing by heart is not a requirement

Educational outcomes (performance standard):
Upon successful completion of the 1st semester learning process, the student will be familiar with the basic harmonic functions in prax1. The student will reinforce the penetration of music theory into piano practice. He/she will understand the stylistic practices of Baroque, Classical and Romantic music and will be able to apply them to piano1. The student will be able to recognize the differences in working with the means of expression of different musical styles. Acquire the necessary skill to play piano pieces with regard to the level of maturity1. The course aims at the development of musical imagination using one's own creative potential. Identification of the basic compositional and formative practices of Baroque, Classical, and Romantic composers, which the student will acquire during the course of study, will be a prerequisite for understanding performance2. The content of the course includes a survey of works in the piano literature of these periods, which the student will become familiar with through practical interpretation.

Brief outline of course (contents standard):
- the play of cadences in close harmony2., its regularities
- playing of more demanding compositions of the Baroque and Classical periods - specifics of expressive means, technical performance, expression

- interpretative identification of musical miniatures of Romanticism, work with expressive means, specifics of the technique of playing the piano in the Romantic period

Recommended literatue:
Barokové diela - výber:
BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. a ďalší
Diela klasicizmu - výber:
HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. HUMMEL, Johann Nepomuk. a ďalší.
Diela romantizmu - výber:

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: doc. MgA. Jana Škvarková, ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn70/22	**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: II.

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:
Cadences in minor keys
1 Classical Sonata - 3rd movement
1 composition of Romanticism / cycle - selection of min. 2 compositions
1 20th or 21st century composition
Prerequisites for the practical examination (final performance):
1 piece of Romanticism / selection of 1 piece from the cycle
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 complete the study of cadences in minor keys. He/she will understand the stylistic practices of Classical and Romantic music and the performance of 20th and 21st century compositions, which he/she will be able to apply to the piano1. The student will be able to recognise the differences in working with the means of expression of different musical styles. Acquire the necessary skill in playing piano pieces with regard to the level of maturity1. The course aims at the development of musical imagination using one's own creative potential. Identification of the basic compositional and formative practices of Classical, Romantic, 20th and 21st century composers, which the student will acquire during his/her studies, will be the prerequisite for understanding their interpretations2. The content of the course includes a survey of works in the piano literature of these periods, which the student will become familiar with through practical interpretation. The selection of works assumes a more demanding piano repertoire.

Brief outline of course (contents standard):
- cadences in minor keys
- completion of the sonata form of classicism

- playing of demanding compositions, or cycles of the Romantic, 20th or 21st century period - specifics of expressive means, technical performance, expression

Recommended literatue:

Diela klasicizmu - výber:
HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. HUMMEL, Johann Nepomuk. 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, Edvard Hagerup. SMETANA, Bedřich. DVOŘÁK, Antonín. FIGUŠ-BYSTRÝ, Viliam. BELLA, Ján Levoslav. a ďalší.
Diela 20., 21. storočia - výber:
DEBUSSY, Claude. RAVEL, Maurice. P6, HINDEMITH, Paul. BARTÓK, Béla. RACHMANINOV, Sergej. PROKOFJEV, Sergej. ŠOSTAKOVIČ, Dmitrij. JANÁČEK, Leoš. SUK, Jozef. MARTINŮ, Bohuslav. SUCHOŇ, Eugen. CIKKER, Ján. MOYZES, Alexander. ŠPILÁK, Peter. DIDI, Vojtech. a ďalší.
Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

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: doc. MgA. Jana Škvarková, ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn71/22	**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: II.

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:
Cadences in minor keys
1 Classical Sonata - 3rd movement
1 composition of Romanticism / cycle - selection of min. 2 compositions
1 20th or 21st century composition
Prerequisites for the practical examination (final performance):
1 piece of Romanticism / selection of 1 piece from the cycle
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 complete the study of cadences in minor keys. He/she will understand the stylistic practices of Classical and Romantic music and the performance of 20th and 21st century compositions, which he/she will be able to apply to the piano1. The student will be able to recognise the differences in working with the means of expression of different musical styles. Acquire the necessary skill in playing piano pieces with regard to the level of maturity1. The course aims at the development of musical imagination using one's own creative potential. Identification of the basic compositional and formative practices of Classical, Romantic, 20th and 21st century composers, which the student will acquire during his/her studies, will be the prerequisite for understanding their interpretations2. The content of the course includes a survey of works in the piano literature of these periods, which the student will become familiar with through practical interpretation. The selection of works assumes a more demanding piano repertoire.

Brief outline of course (contents standard):
- cadences in minor keys
- completion of the sonata form of classicism

- playing of demanding compositions, or cycles of the Romantic, 20th or 21st century period - specifics of expressive means, technical performance, expression

Recommended literatue:

Diela klasicizmu - výber:
HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. HUMMEL, Johann Nepomuk. 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, Edvard Hagerup. SMETANA, Bedřich. DVOŘÁK, Antonín. FIGUŠ-BYSTRÝ, Viliam. BELLA, Ján Levoslav. a ďalší.
Diela 20., 21. storočia - výber:
DEBUSSY, Claude. RAVEL, Maurice. P6, HINDEMITH, Paul. BARTÓK, Béla. RACHMANINOV, Sergej. PROKOFJEV, Sergej. ŠOSTAKOVIČ, Dmitrij. JANÁČEK, Leoš. SUK, Jozef. MARTINŮ, Bohuslav. SUCHOŇ, Eugen. CIKKER, Ján. MOYZES, Alexander. ŠPILÁK, Peter. DIDI, Vojtech. a ďalší.

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.
66.67	0.0	16.67	0.0	0.0	0.0	0.0	0.0	16.67

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0012/26	**Course title:** Piano Repertoire Seminar - Concert Piano Track 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: II.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Analysis of a large-scale piano work (40%); Performance of the work (20%).

Educational outcomes (performance standard):
Upon successful completion of the course of study, the student will be able to: comprehensively examine the musical structure, form, harmony, and rhythm of large-scale canonical piano works and concert forms spanning the Baroque era to the present day; gain a comprehensive understanding of the evolution of piano musical forms and identify continuity and discontinuity in piano musical style; analyze interpretative imagination; devise an analytical approach for a large-scale piano work; present knowledge regarding related specialized topics; elucidate the formal, aesthetic, stylistic, and interpretative characteristics of selected works through analysis; and demonstrate acquired knowledge through piano performance.

Brief outline of course (contents standard):
Perception of selected piano works; Fundamentals of piano work analysis; Interpretative characteristics of canonical piano literature; Analysis of selected works; Evaluation (self-evaluation) of the analysis presented; Interpretation of large-scale piano works.

Recommended literatue:
FERKOVÁ, Eva. 2007. Musical Analysis, AEPress, ISBN 8088880783
Edward Baxter Perry, 2024, Descriptive Analyses of Piano Works, Lettel Books, ASIN: B0D9VSDJ87

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
15 hours of individual creative work
2 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.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0013/26	**Course title:** Piano Repertoire Seminar - Concert Piano Track 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: II.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Analysis of a large-scale piano work (60%)

Educational outcomes (performance standard):
Upon successful completion of the course of study, the student will be able to: comprehensively examine the musical structure, form, harmony, and rhythm of large-scale canonical piano works and concert forms spanning the Baroque era to the present day; gain a comprehensive understanding of the evolution of piano musical forms and identify continuity and discontinuity in piano musical styles; analyze interpretative concepts; devise an analytical approach for large-scale piano works; present knowledge regarding related specialized topics; elucidate the formal, aesthetic, stylistic, and interpretative characteristics of selected works through analysis; and demonstrate acquired knowledge through their own piano performance.

Brief outline of course (contents standard):
Perception of selected piano works; Fundamentals of piano work analysis; Interpretative characteristics of canonical piano literature; Analysis of selected works; Evaluation (self-evaluation) of the analysis presented; Interpretation of large-scale piano works.

Recommended literatue:
FERKOVÁ, Eva. 2007. Musical Analysis, AEPress, ISBN 8088880783
Edward Baxter Perry, 2024, Descriptive Analyses of Piano Works, Lettel Books, ASIN: B0D9VSDJ87

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
15 hours of individual creative work
2 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.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0014/26	**Course title:** Piano Repertoire Seminar - Concert Piano Track 3

Type, load and method of educational activities:
Type: Seminar
Recommended load (in hours):
Weekly: 1 **Whole study period total:** 13
Method : present

Number of credits: 1

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in class (40%); Analysis of a large-scale piano work (60%)

Educational outcomes (performance standard):
Upon successful completion of the course of study, the student will be able to: comprehensively examine the musical structure, form, harmony, and rhythm of large-scale canonical piano works and concert forms spanning the Baroque era to the present day; gain a comprehensive understanding of the evolution of piano musical forms and identify continuity and discontinuity in piano musical styles; analyze interpretative concepts; devise an analytical approach for large-scale piano works; present knowledge regarding related specialized topics; elucidate the formal, aesthetic, stylistic, and interpretative characteristics of selected works through analysis; and demonstrate acquired knowledge through their own piano performance.

Brief outline of course (contents standard):
Perception of Selected Piano Works; Fundamentals of Piano Work Analysis; Interpretive Characteristics of Canonical Works in the Piano Repertoire; Analysis of Selected Works; Evaluation (Self-Evaluation) of the Presented Analysis; Interpretation of Large-Scale Piano Works.

Recommended literatue:
FERKOVÁ, Eva. 2007. Musical Analysis, AEPress, ISBN 8088880783
Edward Baxter Perry, 2024, Descriptive Analyses of Piano Works, Lettel Books, ASIN: B0D9VSDJ87

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
15 hours of individual creative work
2 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.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0009/26	**Course title:** Playing from Sheet Music and Scores - Accordion, Piano (Chamber Music) 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: II.	
Prerequisities :	
Course completion conditions: Active participation in class: 50%, Independent homework: 50%	
Educational outcomes (performance standard): Upon successful completion of the program, the student will be able to interpret, at an appropriate level commensurate with the work's difficulty, solo piano pieces, piano accompaniments, piano reductions, parts of four-hand piano literature, and scores of orchestral and choral works; be able to play scores fluently, demonstrating skills in choosing an appropriate tempo, the metrorhythmic structure of the composition, and the direction and coherence of melodic and accompaniment lines in the musical texture; and to understand the principle of appropriately selecting essential information from a complex musical score.	
Brief outline of course (contents standard): Developing the ability to navigate unfamiliar musical notation; proficiency in moderately challenging compositions, piano accompaniments, and scores; rhythmic principles; aural imagination; understanding of basic harmonic functions; the ability to improvise; and the ability to navigate choral and orchestral scores.	
Recommended literatue: Sheet music for keyboard works and scores for choral or orchestral works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: The student's total course load is 30 hours per semester (1 credit / 30 hours of work). 10 hours of in-class instruction 10 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. Anna Paluchová, ArtD., Mgr. art. Tomáš Valiček, 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/ II.Kn0010/26	**Course title:** Playing from Sheet Music and Scores - Accordion, Piano (Chamber Music) 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: II.	
Prerequisities :	
Course completion conditions: Active participation in class: 50%, Independent homework: 50%	
Educational outcomes (performance standard): Upon successful completion of the program, the student will be able to interpret, at an appropriate level commensurate with the work's difficulty, solo piano pieces, piano accompaniments, piano reductions, parts of four-hand piano literature, and scores of orchestral and choral works; be able to play scores fluently, demonstrating skills in choosing an appropriate tempo, the metrorhythmic structure of the composition, and the direction and coherence of melodic and accompaniment lines in the musical texture; and to understand the principle of appropriately selecting essential information from a complex musical score.	
Brief outline of course (contents standard): Developing the ability to navigate unfamiliar musical notation; proficiency in moderately challenging compositions, piano accompaniments, and scores; rhythmic principles; aural imagination; understanding of basic harmonic functions; the ability to improvise; and the ability to navigate choral and orchestral scores.	
Recommended literatue: Sheet music for keyboard works and scores for choral or orchestral works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: The student's total course load is 30 hours per semester (1 credit / 30 hours of work). 10 hours of in-class instruction 10 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. Anna Paluchová, ArtD., Mgr. art. Tomáš Valiček, 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/ II.Kn0011/26	**Course title:** Playing from Sheet Music and Scores - Accordion, Piano (Chamber Music) 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: II.	
Prerequisities :	
Course completion conditions: Active participation in class: 50%, Independent homework: 50%	
Educational outcomes (performance standard): Upon successful completion of the program, the student will be able to interpret, at an appropriate level commensurate with the work's difficulty, solo piano pieces, piano accompaniments, piano reductions, parts of four-hand piano literature, and scores of orchestral and choral works; be able to play scores fluently, demonstrating skills in choosing an appropriate tempo, the metrorhythmic structure of the composition, and the direction and coherence of melodic and accompaniment lines in the musical texture; and to understand the principle of appropriately selecting essential information from a complex musical score.	
Brief outline of course (contents standard): Developing the ability to navigate unfamiliar musical notation; proficiency in moderately challenging compositions, piano accompaniments, and scores; rhythmic principles; aural imagination; understanding of basic harmonic functions; the ability to improvise; and the ability to navigate choral and orchestral scores.	
Recommended literatue: Sheet music for keyboard works and scores for choral or orchestral works that have been published in print or are available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: The student's total course load is 30 hours per semester (1 credit / 30 hours of work). 10 hours of in-class instruction 10 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. Anna Paluchová, ArtD., Mgr. art. Tomáš Valiček, 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/ II.Kn005/24	**Course title:** Playing from sheet music and scores (chamber Study) 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: II.

Prerequisities :

Course completion conditions:
- Active participation 50 %
- Independent home preparation 50 %

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to play fluently piano compositions in which he/she can demonstrate skills regarding the choice of appropriate tempo, the basic metro-rhythmic structure of the composition, the direction and coherence of melodic and accompaniment lines in the musical texture;
- understand the principle of appropriate selection of essential information from a challenging texture of musical notation;
- be able to interpret, at a level appropriate to the difficulty of the work
Translated with DeepL.com (free version)

Brief outline of course (contents standard):
Building the ability of correct orientation in unfamiliar musical notation
Improving fluency in moderately difficult pieces and piano accompaniments
Developing the basic skills needed to interpret an unfamiliar composition fluently
Study of choral scores and their fluent interpretation

Recommended literatue:
BACH, Johann Sebastian. 1951. Französische suiten. Frankfurt: C.F.Peters.
SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
CHOPIN, Fryderyk. 1976. Nocturnes. Frankfurt: C.F.Peters.
ČAJKOVSKIJ, Peter Iljič. 1972. Vremena goda. Moskva: Vydavateľstvo Muzika. (súkromný archív pedagóga)
CHOPIN, Fryderyk. 1972. Walce. Kraków: Polskie Wydawnictwo muzyczne.
SUCHOŇ, Eugen. 1962. O človeku. Bratislava: Slovenský hudobný fond.

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: 4

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

Instructor: Mgr. Aleš Solárik, ArtD., Mgr. art. Anna Paluchová, 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/ II.Kn006/24	**Course title:** Playing from sheet music and scores (chamber Study) 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: II.

Prerequisities :

Course completion conditions:
- Aktívna účasť na vyučovaní 50 %
- Samostatná domáca príprava 50 %

Educational outcomes (performance standard):
Po úspešnom ukončení procesu vzdelávania študent bude:
- vedieť plynule zahrať klavírne skladby, v ktorých dokáže predviesť zručnosti ohľadom voľby primeraného tempa, ohľadom základnej metro-rytmickej štruktúry skladby, smerovania a ucelenosti melodických a sprievodných línii v hudobnej faktúre;
- rozumieť princípu primeranej selekcie podstatných informácií z náročnej faktúry notového zápisu;
- schopný na primeranej úrovni, zodpovedajúcej náročnosti diela interpretovať

Brief outline of course (contents standard):
Building the ability of correct orientation in unfamiliar musical notation
Improving fluency in moderately difficult pieces and piano accompaniments
Developing the basic skills needed to interpret an unfamiliar composition fluently
Study of choral scores and their fluent interpretation

Recommended literatue:
BACH, Johann Sebastian. 1951. Französische suiten. Frankfurt: C.F.Peters.
SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
CHOPIN, Fryderyk. 1976. Nocturnes. Frankfurt: C.F.Peters.
ČAJKOVSKIJ, Peter Iljič. 1972. Vremena goda. Moskva: Vydavateľstvo Muzika. (súkromný archív pedagóga)
CHOPIN, Fryderyk. 1972. Walce. Kraków: Polskie Wydawnictwo muzyczne.
SUCHOŇ, Eugen. 1962. O človeku. Bratislava: Slovenský hudobný fond.

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: 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. Aleš Solárik, ArtD., Mgr. art. Anna Paluchová, 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/ II.Kn007/24	**Course title:** Playing from sheet music and scores (chamber Study) 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: II.

Prerequisities :

Course completion conditions:
- Active participation 50 %
- Independent home preparation 50 %

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to play fluently piano compositions in which he/she can demonstrate skills regarding the choice of appropriate tempo, the basic metro-rhythmic structure of the composition, the direction and coherence of melodic and accompaniment lines in the musical texture;
- understand the principle of appropriate selection of essential information from a challenging texture of musical notation;
- be able to interpret, at a level appropriate to the difficulty of the work

Brief outline of course (contents standard):
Building the ability of correct orientation in unfamiliar musical notation
Improving fluency in moderately difficult pieces and piano accompaniments
Developing the basic skills needed to interpret an unfamiliar composition fluently
Study of choral scores and their fluent interpretation

Recommended literatue:
BACH, Johann Sebastian. 1951. Französische suiten. Frankfurt: C.F.Peters.
SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
CHOPIN, Fryderyk. 1976. Nocturnes. Frankfurt: C.F.Peters.
ČAJKOVSKIJ, Peter Iljič. 1972. Vremena goda. Moskva: Vydavateľstvo Muzika. (súkromný archív pedagóga)
CHOPIN, Fryderyk. 1972. Walce. Kraków: Polskie Wydawnictwo muzyczne.
SUCHOŇ, Eugen. 1962. O človeku. Bratislava: Slovenský hudobný fond.

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: 2

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

Instructor: Mgr. Aleš Solárik, ArtD., Mgr. art. Anna Paluchová, 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/ II.Kn008/24	**Course title:** Playing from sheet music and scores (chamber Study) 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: II.

Prerequisities :

Course completion conditions:
- Active participation 50 %
- Independent home preparation 50 %

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to play fluently piano compositions in which he/she can demonstrate skills regarding the choice of appropriate tempo, the basic metro-rhythmic structure of the composition, the direction and coherence of melodic and accompaniment lines in the musical texture;
- understand the principle of appropriate selection of essential information from a challenging texture of musical notation;
- be able to interpret, at a level appropriate to the difficulty of the work

Brief outline of course (contents standard):
Building the ability of correct orientation in unfamiliar musical notation
Improving fluency in moderately difficult pieces and piano accompaniments
Developing the basic skills needed to interpret an unfamiliar composition fluently
Study of choral scores and their fluent interpretation

Recommended literatue:
BACH, Johann Sebastian. 1951. Französische suiten. Frankfurt: C.F.Peters.
SCHUBERT, Franz. Clavierstücke, Op.90, Op.94, Op.142. Leipzig: C.F.Peters. (súkromný archív pedagóga)
DVOŘÁK, Antonín. 1982. Slovanské tance, op.46. Praha. Editio Supraphon. (súkromný archív pedagóga)
CHOPIN, Fryderyk. 1976. Nocturnes. Frankfurt: C.F.Peters.
ČAJKOVSKIJ, Peter Iljič. 1972. Vremena goda. Moskva: Vydavateľstvo Muzika. (súkromný archív pedagóga)
CHOPIN, Fryderyk. 1972. Walce. Kraków: Polskie Wydawnictwo muzyczne.
CIKKER, Ján. 1990. Tri ľudové piesne pre miešaný zbor. Bratislava: Slovenský hudobný fond

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: 2

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

Instructor: Mgr. Aleš Solárik, ArtD., Mgr. art. Anna Paluchová, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn151/26	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(50%)
- studying thematic etudes focused on jazz phrasing(10%)
- studying thematic etudes focused on playing in secc2.(10%)
- studying thematic etudes focused on solo performance(10%)
- preparation for a public concert(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- understand the basics of jazz phrasing
- know the specifics of playing in a jazz ensemble
- understand the issues of interplay within their instrumental section
- understand the issues of interplay between instrumental sections
- be able to implement the above in various jazz ensemble settings

Brief outline of course (contents standard):
1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold)
2. Study of small ensemble parts - combo
3. Study of large ensemble parts - bigband
4. Split rehearsals by section
5. Rehearsals of the whole orchestra

Recommended literatue:
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 & 2./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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn152/26	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(40%)
- studying thematic etudes focused on jazz phrasing(10%)
- studying thematic etudes focused on playing in secc2.(10%)
- studying thematic etudes focused on solo performance(10%)
- public concert(20%)
- recording of 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
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 & 2./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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn153/26	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(50%)
- studying thematic etudes focused on jazz phrasing(10%)
- studying thematic etudes focused on playing in secc2.(10%)
- studying thematic etudes focused on solo performance(10%)
- preparation for a public concert(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- understand the basics of jazz phrasing
- know the specifics of playing in a jazz ensemble
- understand the issues of interplay within their instrumental section
- understand the issues of interplay between instrumental sections
- be able to implement the above in various jazz ensemble settings

Brief outline of course (contents standard):
1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold)
2. Study of small ensemble parts - combo
3. Study of large ensemble parts - bigband
4.Split rehearsals by sections
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
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 & 2./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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn154/26	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(40%)
- studying thematic etudes focused on jazz phrasing(10%)
- studying thematic etudes focused on playing in secc2.(10%)
- studying thematic etudes focused on solo performance(10%)
- public concert(20%)
- recording of 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
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 & 2./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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi53/26	**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.

Degree of study: II.

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: 04.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi54/26	**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.

Degree of study: II.

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: 04.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi55/26	**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.

Degree of study: II.

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: 04.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi56/26	**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.

Degree of study: II.

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: 04.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn19/24	**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: 1., 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation

Educational outcomes (performance standard):
The aim of the course is to prepare the student for a professional career as a performer.

Brief outline of course (contents standard):
- to improve tonal culture, develop and accelerate finger and tongue technique
- to focus on the interpretation of romantic compositions, including the application of the double staccato technique

Recommended literatue:
Etudy :
C. MILLE: 20 etud , Ferling/Pierlot:48 štúdii
Prednesové skladby:
1.Chopin/Andraud -NokturnoOp.9/2
2.Brunbi-Scena

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: 0

A	ABS	B	C	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. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn20/24	**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: 2., 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation

Educational outcomes (performance standard):
The aim of the course is to prepare the student for a professional career as a performer.

Brief outline of course (contents standard):
- to improve tonal culture, develop and accelerate finger and tongue technique
- to focus on the interpretation of romantic compositions, including the application of the double staccato technique

Recommended literatue:
Etudy :
C. MILLE: 20 etud , Ferling/Pierlot:48 štúdii
Prednesové skladby:
1.Chopin/Andraud -NokturnoOp.9/2
2.Brunbi-Scena

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: 0

A	ABS	B	C	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. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/II.Dn21/24	**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: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation

Educational outcomes (performance standard):
To prepare the listener for a detailed elaboration of the chosen compositions, applying both technical and expressive elements to accentuate the uniqueness of the artistic expression.

Brief outline of course (contents standard):
- the course focuses primarily on the study of solo-orchestral repertoire and technical maturity

Recommended literatue:
C. Debussy:Petitte Piece
Mozart/Wilby:Adagio K580a

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: 0

A	ABS	B	C	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. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn22/24	**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: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation

Educational outcomes (performance standard):
To prepare the listener for a detailed elaboration of the chosen compositions, applying both technical and expressive elements to accentuate the uniqueness of the artistic expression.

Brief outline of course (contents standard):
- the course focuses primarily on the study of solo-orchestral repertoire and technical maturity

Recommended literatue:
C. Debussy:Petitte Piece
Mozart/Wilby:Adagio K580a

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: 0

A	ABS	B	C	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. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn15/24	**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.

Degree of study: II.

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, Wye: Orchestral parts,
Recitations. Ph. 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)
WYE. Trevor- MORRIS. Patricia: The orchestral Flute practise

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)
MOZART, Wolfgang Amadeus. Koncert pre flautu a orchester KV313 G dur. Bärenreiter Urtext (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: 3

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

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn16/24	**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.

Degree of study: II.

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, Wye: Orchestral parts,
Recitations. Ph. 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)
WYE. Trevor- MORRIS. Patricia: The orchestral Flute practise

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)
MOZART, Wolfgang Amadeus. Koncert pre flautu a orchester KV313 G dur. Bärenreiter Urtext (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: 3

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

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn17/24	**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.

Degree of study: II.

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
- master the piccolo and its intonation specifics, master difficult orchestral solos and concert literature for the piccolo

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, Wye: Orchestral parts,
Recitations. Ph. 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)
WYE. Trevor- MORRIS. Patricia: The orchestral Flute practise

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)
MOZART, Wolfgang Amadeus. Koncert pre flautu a orchester KV313 G dur. Bärenreiter Urtext (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: 2

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

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn18/24	**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.

Degree of study: II.

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
- master the piccolo and its intonation specifics, master difficult orchestral solos and concert literature for the piccolo

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, Wye: Orchestral parts,
Recitations. Ph. 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)
WYE. Trevor- MORRIS. Patricia: The orchestral Flute practise

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)
MOZART, Wolfgang Amadeus. Koncert pre flautu a orchester KV313 G dur. Bärenreiter Urtext (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: 2

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

Instructor: doc. Mag. art. Ivica Gabrišová, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn11/24	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(40%)
- independent and systematic preparation(10%)
- study of ten etudes(10%)
- study of concertante literature for ≥ 20 min(10%)
- active participation in performance seminars(10%)
- passing an examination for the commission(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to alternate instruments of different tunings
- able to proactively approach the following techniques:
- able to work independently with music, notation and create performance models of compositions of different stylistic periods up to the present
- understand the logic of alternating different models of instruments of the same tuning
- understand the logic of alternating the tunings according to the need of the moment
- understand the application of self-reflection and problem analysis
- be able to prepare systematically for international competitions
- be able to present studied concert literature at a performance seminar

Translated with DeepL.com (free version)

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 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
DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
Etudy: (súkromný archív pedagóga)
GETCHELL, Robert W.: Second Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2018
BROILES, Mel: – 20 Piccolo Trumpet Studies, qPress Publishing 2022
BARRANCO, Carmelo / Bach – Dances for Trumpet Piccolo, qPress 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
FOVEAU, Eugéne: Piccolo Trumpet in the works of Bach © qPress Music Publishing 2015
Metodiky: (súkromný archív pedagóga)
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
HICKMAN, David: The Piccolo Trumpet Folio © Tromba Publications, denver, CO, 1994
Chris Gekker – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
Prednesy: (súkromný archív pedagóga)
HERTEL, Johann Wilhelm - Trumpet Concerto No.1 Eb Major, Editions BIM, ISMN 979-0-2070-0767-4
ALBINONI, Tomaso - Concerto St. Marc, osobný archív pedagóga
ALBINONI, Tomaso - Concert en Fa Majeur Gérard BILLAUDOT, M.R. 1265 B
HAYDN, Michael - Concertino per il Clarino Concertato, qPress Publishing 2017
MOZART, Leopold - Concerto fur Clarino und Orchester Edition ALBERT KUNZELMANN, GM 809
TELEMANN, Georg Philipp - Concerto in D, qPress Publishing 2018
TARTINI, Giuseppe – Concerto D Major, osobný archív pedagóga
MARCELLO, Benedetto – Concerto D Minor, osobný archív pedagóga
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
HERTEL, Johann Wilhelm: Trumpet Concerto No. 1 Eb Major © The Brass Press/Editions BIM 1976
BACH, Carl Philipp Emanuel: Sonate en Sol Mineur © Gérard Billaudot 1972
MOZART, Leopold: Concerto © Edition Eulenburg 1977
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972 *
HAYDN, Johann Michael: Concertino © Ludwig Doblinger (Bernhard Herzmansky) 1980
JOLIVET, Andre: Arioso Barocco pour Trompette et Orgue © Gérard Billaudot 1970
VIVALDI, Antonio: Concerto en Ré Majeur © Gerard Billaudot 1975
TELEMANN, Georg Philipp: Concerto D Major © Musikverlag Hans Sikorski Hamburg 1959
TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990
ALBINONI, Tomaso: Concerto en Re Mineur © Gerard Billaudot 1970
Orchestrálne party: (súkromný archív pedagóga)
BACH, Johann Sebastian – Complete Trumpet Repertoire Book 3, qPress Publishing 2023

HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 3 – Church Music, 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: 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. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn12/24	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class(40%)
- independent and systematic preparation(10%)
- study of ten etudes(10%)
- study of concertante literature for ≥ 20 min(10%)
- active participation in performance seminars(10%)
- passing an examination for the commission(20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to alternate instruments of different tunings
- able to proactively approach the following techniques:
- Able to work independently with musical, notation and create a performance model of compositions with attention to detail, tonal quality, dynamics and phrase tectonics
- be able to work systematically
- able to cope with increasing mental and physical stress
- understand the problems of applying self-reflection and problem analysis
- able to understand and implement differences in music of different periods
- able to prepare systematically for international competitions
- understand the laws and interpretative subtleties of the different periods of development
- be able to present studied concert literature at a performance seminar

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 (D. Hickman)
4. Concertante composition by selecting from the prescribed literature for the second 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
DAMROW, Frits: Shape Up for Trumpet Players © Alupinemusic (Frits Damrow) 2016
HICKMAN, David – Piccolo Trumpet Folio, qPress Publishing 2023
Etudy: (súkromný archív pedagóga)
GETCHELL,Robert W. Second Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2018
BROILES, Mel – 20 Piccolo Trumpet Studies, qPress Publishing 2022
BARRANCO, Carmelo / Bach – Dances for Trumpet Piccolo, qPress 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
FOVEAU, Eugéne: Piccolo Trumpet in the works of Bach © qPress Music Publishing 2015
Metodiky: (súkromný archív pedagóga)
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
HICKMAN, David: The Piccolo Trumpet Folio © Tromba Publications, denver, CO, 1994
Chris Gekker – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
Prednesy: (súkromný archív pedagóga)
HERTEL, Johann Wilhelm - Trumpet Concerto No.1 Eb Major, Editions BIM, ISMN 979-0-2070-0767-4
ALBINONI, Tomaso - Concerto St. Marc, osobný archív pedagóga
ALBINONI, Tomaso - Concert en Fa Majeur Gérard BILLAUDOT, M.R. 1265 B
HAYDN, Michael - Concertino per il Clarino Concertato, qPress Publishing 2017
MOZART, Leopold - Concerto fur Clarino und Orchester Edition ALBERT KUNZELMANN, GM 809
TELEMANN, Georg Philipp - Concerto in D, qPress Publishing 2018
TARTINI, Giuseppe – Concerto D Major, osobný archív pedagóga
MARCELLO, Benedetto – Concerto D Minor, osobný archív pedagóga
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
HERTEL, Johann Wilhelm: Trumpet Concerto No. 1 Eb Major © The Brass Press/Editions BIM 1976
BACH, Carl Philipp Emanuel: Sonate en Sol Mineur © Gérard Billaudot 1972
MOZART, Leopold: Concerto © Edition Eulenburg 1977
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972 *
HAYDN, Johann Michael: Concertino © Ludwig Doblinger (Bernhard Herzmansky) 1980
JOLIVET, Andre: Arioso Barocco pour Trompette et Orgue © Gérard Billaudot 1970
VIVALDI, Antonio: Concerto en Ré Majeur © Gerard Billaudot 1975
TELEMANN, Georg Philipp: Concerto D Major © Musikverlag Hans Sikorski Hamburg 1959
TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990
ALBINONI, Tomaso: Concerto en Re Mineur © Gerard Billaudot 1970
Orchestrálne party: (súkromný archív pedagóga)

BACH, Johann Sebastian – Complete Trumpet Repertoire Book 3, qPress Publishing 2023
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 3 – Church Music, 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: 3

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

Instructor: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn13/24	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class(40%) - independent and systematic preparation(10%) - ten concert etudes(10%) - study of concertante literature of ≥ 20 min(10%) - active participation in performance seminars(10%) - passing the rehearsal for the commission(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to develop performing mastery in practical and theoretical terms - be able to work independently with musical notation and create a performance model of compositions with attention to detail, tonal quality, dynamics and tectonics of phrases - able to formulate and defend an interpretative opinion - be able to work systematically - understand the application of self-reflection and problem analysis - understand the patterns and interpretative subtleties of different periods of development - able to implement the differences in the music of different periods - be able to participate in various projects and ensembles - be able to create their own solo and chamber projects - understand new performance trends - to be able to continue to deepen their knowledge and abilities quite independently - be able to prepare systematically for international competitions - be able to play by heart - be able to present studied concert literature at a performance seminar	
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, B. Shew) 2. Scales major, minor, church, chordal decompositions in various permutations 3. Etudes on instruments of higher tunings 4. Concertante composition	

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 Folio, qPress Publishing 2023
Etudy: (súkromný archív pedagóga)
Robert W. Getchell Second Book of Practical Studies for Piccolo Trumpet, qPress Publishing 2018
BROILES, Mel – 20 Piccolo Trumpet Studies, qPress Publishing 2022
BARRANCO, Carmelo / Bach – Dances for Trumpet Piccolo, qPress 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
FOVEAU, Eugéne: Piccolo Trumpet in the works of Bach © qPress Music Publishing 2015
Metodiky: (súkromný archív pedagóga)
HICKMAN, David: The Piccolo Trumpet Big Book © Tromba Publications, denver, CO, 1994
HICKMAN, David: The Piccolo Trumpet Folio © Tromba Publications, denver, CO, 1994
GEKKER, Chris – 15 Studies for Piccolo Trumpet, qPress Publishing 2022
HERTEL, Johann Wilhelm - Trumpet Concerto No.1 Eb Major, Editions BIM, ISMN 979-0-2070-0767-4
ALBINONI, Tomaso - Concerto St. Marc, osobný archív pedagóga
ALBINONI, Tomaso - Concert en Fa Majeur Gérard BILLAUDOT, M.R. 1265 B
HAYDN, Michael - Concertino per il Clarino Concertato, qPress Publishing 2017
MOZART, Leopold - Concerto fur Clarino und Orchester Edition ALBERT KUNZELMANN, GM 809
TELEMANN, Georg Philipp - Concerto in D, qPress Publishing 2018
TARTINI, Giuseppe – Concerto D Major, osobný archív pedagóga
MARCELLO, Benedetto – Concerto D Minor, osobný archív pedagóga
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
HERTEL, Johann Wilhelm: Trumpet Concerto No. 1 Eb Major © The Brass Press/Editions BIM 1976
BACH, Carl Philipp Emanuel: Sonate en Sol Mineur © Gérard Billaudot 1972
MOZART, Leopold: Concerto © Edition Eulenburg 1977
STÖLZEL, Heinrich: Concerto en Re Majeur © Gérard Billaudot 1972 *
HAYDN, Johann Michael: Concertino © Ludwig Doblinger (Bernhard Herzmansky) 1980
JOLIVET, Andre: Arioso Barocco pour Trompette et Orgue © Gérard Billaudot 1970
VIVALDI, Antonio: Concerto en Ré Majeur © Gerard Billaudot 1975
TELEMANN, Georg Philipp: Concerto D Major © Musikverlag Hans Sikorski Hamburg 1959
TARTINI, Giuseppe: Concerto en Ré Majeur © Gérard Billaudot 1990

ALBINONI, Tomaso: Concerto en Re Mineur © Gerard Billaudot 1970
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
Orchestrálne party: (súkromný archív pedagóga)
HANDEL, Georg Friedrich – Complete Trumpet Repertoire Vol. 4 – Miscellaneous, qPress Publishing 2022
PURCELL, Henry – Complete Trumpet Repertoire, qPress Publishing 2020
FOVEAU, Eigene – Piccolo Trumpet in the works of Bach, qPress Publishing 2020

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	0.0	50.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn14/24	**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.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class(40%) - independent and systematic preparation(10%) - study of concertant literature for ≥ 30 min(10%) - active participation in performance seminars(10%) - passing the examination for the commission(10%) - successful performance of a graduate master's concert(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to develop performing mastery in practical and theoretical terms - be able to work independently with musical notation and create a performance model of compositions with attention to detail, tonal quality, dynamics and tectonics of phrases - able to formulate and defend an interpretative opinion - be able to work systematically - understand the application of self-reflection and problem analysis - understand the patterns and interpretative subtleties of different periods of development - able to implement the differences in the music of different periods - be able to participate in various projects and ensembles - be able to create their own solo and chamber projects - understand new performance trends - to be able to continue to deepen their knowledge and abilities quite independently - be able to prepare systematically for international competitions - be able to play by heart - able to successfully perform a graduate master's 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. Etudes on instruments of higher tunings 4. Concertante composition	

Recommended literatue:

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	0.0	50.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Juraj Bartoš, Mgr. art. Andrej Sontág, 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/ II.Kn74/22	**Course title:** Practice in a professional artistic 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: 1., 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - Concert performance of a selected work or works according to the requirements of a professional ensemble (60%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to participate in the rehearsal process of a professional music ensemble; - be able to present knowledge and skills from related subjects in a practical performance in a professional music ensemble.; - be able to approach in practice the stylistic specifications of selected works in performance in a professional music ensemble.; - Able to demonstrate practically a studied work or works in performance with a professional musical ensemble.;	
Brief outline of course (contents standard): Rehearsal of selected compositions according to the requirements of a professional music ensemble Rehearsal process of a professional music ensemble Evaluation (self-assessment) of the performance in a professional music ensemble	
Recommended literatue: Notation literature according to the requirements of a professional music 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 solving assignments and exercises / semester	

Course assessment Total number of assessed students: 3	
ABS	NEABS
100.0	0.0
Instructor: Mgr. art. Adam Sedlický, ArtD., Mgr. art. Daniel Simandl, ArtD.	
Last changed: 19.08.2026	
Granted by:	

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn75/22	**Course title:** Practice in a professional artistic 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: 2., 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - Concert performance of a selected work or works according to the requirements of a professional ensemble (60%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to participate in the rehearsal process of a professional music ensemble; - be able to present knowledge and skills from related subjects in a practical performance in a professional music ensemble.; - be able to approach in practice the stylistic specifications of selected works in performance in a professional music ensemble.; - Able to demonstrate practically a studied work or works in performance with a professional musical ensemble.;	
Brief outline of course (contents standard): Rehearsal of selected compositions according to the requirements of a professional music ensemble Rehearsal process of a professional music ensemble Evaluation (self-assessment) of the performance in a professional music ensemble	
Recommended literatue: Notation literature according to the requirements of a professional music 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 solving assignments and exercises / semester	

Course assessment Total number of assessed students: 3	
ABS	NEABS
100.0	0.0
Instructor: Mgr. art. Adam Sedlický, ArtD., Mgr. art. Daniel Simandl, ArtD.	
Last changed: 19.08.2026	
Granted by:	

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn76/22	**Course title:** Practice in a professional artistic 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: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - Concert performance of a selected work or works according to the requirements of a professional ensemble (60%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to participate in the rehearsal process of a professional music ensemble; - be able to present knowledge and skills from related subjects in a practical performance in a professional music ensemble.; - be able to approach in practice the stylistic specifications of selected works in performance in a professional music ensemble.; - Able to demonstrate practically a studied work or works in performance with a professional musical ensemble.;	
Brief outline of course (contents standard): Rehearsal of selected compositions according to the requirements of a professional music ensemble Rehearsal process of a professional music ensemble Evaluation (self-assessment) of the performance in a professional music ensemble	
Recommended literatue: Notation literature according to the requirements of a professional music 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 solving assignments and exercises / semester	

Course assessment Total number of assessed students: 1	
ABS	NEABS
100.0	0.0
Instructor: Mgr. art. Adam Sedlický, ArtD., Mgr. art. Daniel Simandl, ArtD.	
Last changed: 19.08.2026	
Granted by:	

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn77/22	**Course title:** Practice in a professional artistic 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: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (40%) - Concert performance of a selected work or works according to the requirements of a professional ensemble (60%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to participate in the rehearsal process of a professional music ensemble; - be able to present knowledge and skills from related subjects in a practical performance in a professional music ensemble.; - be able to approach in practice the stylistic specifications of selected works in performance in a professional music ensemble.; - Able to demonstrate practically a studied work or works in performance with a professional musical ensemble.;	
Brief outline of course (contents standard): Rehearsal of selected compositions according to the requirements of a professional music ensemble Rehearsal process of a professional music ensemble Evaluation (self-assessment) of the performance in a professional music ensemble	
Recommended literatue: Notation literature according to the requirements of a professional music 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 solving assignments and exercises / semester	

Course assessment Total number of assessed students: 1	
ABS	NEABS
100.0	0.0
Instructor: Mgr. art. Adam Sedlický, ArtD., Mgr. art. Daniel Simandl, ArtD.	
Last changed: 19.08.2026	
Granted by:	

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz09/22	**Course title:** Practice in chamber choir and 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: 2

Recommended semester of study: 1.

Degree of study: II.

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. Learn independent intonation2. and tuning in ensembles.
3. To rehearse 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 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: 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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz10/22	**Course title:** Practice in chamber choir and 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: 2

Recommended semester of study: 2.

Degree of study: II.

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. Learn independent intonation2. and tuning in ensembles.
3. To rehearse 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 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: 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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz11/22	**Course title:** Practice in chamber choir and 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: 2

Recommended semester of study: 3.

Degree of study: II.

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:
- master the technique of vocal expression in different styles and groupings
- be able to artistically work independently with a vocal group
- be able to dramaturgically and artistically prepare a short concert performance with the ensemble
- master all the songs from the ensemble's dramaturgical plan

Brief outline of course (contents standard):
1. Mastering different ways of singing depending on the style and period of the song
2. To learn independent dramaturgical and artistic work with the ensemble.
3. Artistic direction of rehearsals in preparation for a concert.
4. Study, rehearsal of specific works of the dramaturgical plan of the ensemble.

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 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: 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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz15/22-1/26	**Course title:** Practice in chamber choir and vocal group 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class - 50%
- Learning and mastering the lecture material - 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic divisions of the development of opera in the 20th century;
- know the creation and development of symphonic thought in the 20th century.
- Know about the social, sociological and ideological influences on the composition of operas and orchestral works;
- understand the creative impulses of composers for the creation of musical and stage works in the 20th century;
- be able to analyse the form, theme, content and sociology of symphonic music and operatic works;

Brief outline of course (contents standard):
Composers and their works at the beginning of. 20th century.
Interwar music and art period..
Post-war operatic and symphonic orchestral works - 50s to 80s of the 20th century.
Operatic and symphonic orchestral works at the end of the 20th century.
An obsolete genre or is opera still needed?
Social, sociological and ideological influences on opera composers.

Recommended literatue:
SCHIERER, Miloš: Svět orchestru 20. století 1. 1995. Brno: M a M - v.o.s.
SCHIERER, Miloš: Svět orchestru 20. století 2.1998. PRAHA: Academia. ISBN 80-200-0668-0
WARRACK, John - WEST, Ewan: Oxfordský slovník opery. 1998. Praha: IRIS. ISBN 80-7176-871-5
MICHELS, Ulrich: Encyklopedický atlas hudby 2000. Lidové noviny. ISBN 80-7106-238-3
ABATTEOVÁ, Carolyn: Dějiny opery.2017. Praha: Argo. ISBN 9788025720943
HOSTOMSKÁ, Anna, kol.: Opera, průvodce operní tvorbou; NS Svoboda, ISBN 9788020506375

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
25 hours self-study
12 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. art. Pavol Tužinský, ArtD., Mgr. art. Martin Leginus

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz12/26	**Course title:** Practice in chamber choir and 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: II.

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:
- master the technique of vocal expression in different styles and groupings
- be able to artistically work independently with a vocal group
- be able to dramaturgically and artistically prepare a short concert performance with the ensemble
- master all the songs from the ensemble's dramaturgical plan

Brief outline of course (contents standard):
1. Mastering different ways of singing depending on the style and period of the song
2. To learn independent dramaturgical and artistic work with the ensemble.
3. Artistic direction of rehearsals in preparation for a concert.
4. Study, rehearsal of specific works of the dramaturgical plan of the ensemble.

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 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: 0

A	ABS	B	C	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: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz16/22-1/26	**Course title:** Practice in chamber choir and vocal group 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class - 50%
- Learning and mastering the lecture material - 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the development of Slovak opera since its inception;
- know and be familiar with the basic operatic works of Slovak composers;
- understand the creative inspirations and impulses for the composition of Slovak opera. The student will learn the inspirations and inspirations for the composers' operas;
- know the development of symphonic music in Slovakia;
- know the basic symphonic works of Slovak composers;
- know about political and ideological influences on composers' works;
- capable of form, thematic, content and sociological analysis of operatic and symphonic works;

Brief outline of course (contents standard):
The origin and development of Slovak opera from the earliest times.
Symphonic works of Slovak composers, their periods during the 20th century.
Social and ideological influences on the composers' works.

Recommended literatue:
EOZSZE, László: Cesty opery. 1964. Bratislava: ŠHV, R-04-41282
WARRACK, John - WEST, Ewan: Oxfordský slovník opery. 1998. Praha: IRIS. ISBN 80-7176-871-5
LEIBOWITZ, René: Fantómy opery; 1987. Bratislava: OPUS. 62-002-87 FOP
MICHELS, Ulrich: Encyklopedický atlas hudby 2000. Lidové noviny. ISBN 80-7106-238-3
ABATTEOVÁ, Carolyn: Dějiny opery.2017. Praha: Argo. ISBN 9788025720943
HOSTOMSKÁ, Anna, kol.: Opera, průvodce operní tvorbou; NS Svoboda, ISBN 9788020506375
VAJDA, Igor: Slovenská opera. 1998. 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
5 hours self-study
12 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. art. Pavol Tužinský, ArtD., Mgr. art. Martin Leginus

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi/Ms1/24	**Course title:** Practice of opera theatre 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: II.

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: Credit will be awarded to a student who has had less than 10% non-attendance. Non-attendance is compensable by make-up written work and individual completion of the physical act in a completed work wi

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basics of producing independent art projects
- be able to implement the basic elements of project management from an actual production of an Opera Studio work

Brief outline of course (contents standard):
1. Multiplicity of processes of realization of an artwork
2. Team project management in the conditions of a theatre institution
3. Fundamentals of realization of an independent team artistic project

Recommended literatue:
FEKETE Vladislava, Súčasná dráma a performatívny priestor: od textu k imerznému divadlu/ Contemporary Drama and Performative Space: from Playwriting to Immersive Theatre, ISBN 9788081900358, vydavateľ: Divad-SK, 2018
ADORNO, Theodor W., Estetická teorie, Panglos, Praha, 1997
BARTHES, Roland, Kritika a pravda, Dauphin, Praha, 1997
BOCKETT, Oscar G, Dějiny divadla, NLN, Praha, 1999

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi/Ms2/24	**Course title:** Practice of opera theatre 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 1 stage opera, music-drama (10%) - Completion of a public performance (30%) - Written work based on the performance of a current specific operatic work. Note: Credit will be awarded to a student who has actively participated in the process of staging a production, including a dress rehearsal week with a final public performance - opening night and performances.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to implement marketing support of a specific work in specific conditions - be able to manage a specific work - planning the implementation processes be able to implement the lighting design of a production when interpreting a stage character - be able to realise an artistic performance in a rehearsal	
Brief outline of course (contents standard): 1. Creating mise-en-scene - the influence and use of lighting design 2. The importance of rehearsals for the creative growth and creative development of a theatrical role in an opera 3. The management of the process of creating a production within the framework of rehearsals	
Recommended literatue: EJZENŠTEJN Sergej, Umenie mizanscény II., Preložila Viera Mikulášová-Škridlová, ISBN 80-88987-03-2, 1999 MORAN Nick, Světelný design pro divadlo, koncerty, výstavy a živé akce, vydavateľ: Divadelní ústav EAN 9788070082461, 2010 KOLEKTÍV, TAJTÁKOVÁ Mária, Marketing kultúry: Ako osloviť a udržať si publikum, Vydavateľstvo Paneurópska vysoká škola, ISBN 978-80-89447-29-9, 2010 CHONG, D.: Arts Management. 1.vyd. London: Routledge, 2002. 156 s. ISBN 0-415-23682-7	

DVOŘÁK, J.: Kreativní manažment pro divadlo aneb O divadle jinak. 1. vyd. Praha: Pražská scéna, 2004. 337 s. ISBN 80-86102-53-X

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.
73.33	0.0	6.67	6.67	13.33	0.0	0.0	0.0	0.0

Instructor: Mgr. Igor Šimeg

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi/Ms3/24	**Course title:** Practice of opera theatre 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 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: Credit will be awarded to a student who has actively participated in the process of staging a production, including a week of dress rehearsals with a final public performance - opening night and performances.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to collaborate in the development of a test plan for the current ES project - be able to apply basic skills in the coordination of stage components - from the inspirer, through collective ensembles to soloists in the current project - able to offer alternative solutions, substituting absent elements in the processes of creation - able to realise an artistic performance	
Brief outline of course (contents standard): 1. Planning the test process 2. Basic process management of the technical components of the opera stage 3. Role construction in coordination with the artistic and technical components of the production	
Recommended literatue: ČORBA M., Kostýmová tvorba, Bratislava: Divadelný ústav, 2009. 241 s. ISBN 978-80-89369-03-4 ČANECKÝ Peter, Cit a vedomie v kostýmovej tvorbe, In: Prednášky o divadle I. Bratislava: Divadelný ústav, 2004, pp. 189-201. ISBN 80-88987-53-9 FISCHER-LICHTE E., Divadelnost/ teatralita a inscenace. [aut. knihy] Jan Roubal. Souřadnice a kontexty divadla: antologie současné německé divadelní teorie. Praha : Divadelní ústav, 2005, s. 129-134 RUTTE, Miroslav. O umění hereckém : k estetice a psychologii divadelní a filmové tvorby. Praha: Nakladatelství Jos. R. Vilímka, 1946	

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: 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. Igor Šimeg

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi/Ms4/24	**Course title:** Practice of opera theatre 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Staging 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: Credit will be awarded to the student who has actively participated in the process of staging a production, including a dress rehearsal week with a final public performance - opening night and rehearsals performed.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to apply the importance of rehearsals in the creative process as a method of artistic growth - be able to apply sound stage technique and deepen operatic practice - know the basic cultural marketing in the opera world - be able to realise an artistic reprise performance	
Brief outline of course (contents standard): 1. Basics of process planning of the actual work in progress 2. Sound technology in theatre production 3. Information materials, sources, quality and their importance in marketing of a professional performer	
Recommended literatue: LEXMAN Juraj, GREČNÁR Ján, Teória zvukového majstrovstva, EAN: 9788057012795, 2019: BLÁHA I. , Zvuková dramaturgie audiovizuálního díla, AMU, Praha, 2. doplnené vydanie. ISBN 80-7331-010-4 GIBBS, T. 2007, 2004, 2006 TAJTÁKOVÁ Mária, Marketing kultúry, vyd.: Eurokódex, ISBN 9788089447299, 2010	
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: 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. Igor Šimeg

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn095/22	**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.

Degree of study: II.

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,Hoffmeister,Dont,etc.)
- 2./two characteristically different movements from a Baroque sonata or one movement of a concerto /Telemann,Haendel, Stamitz, Hofmeister, etc...,, or two pieces of small forms (Williams, 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:
- be able to interpret a standard musical text written in the alto clef,
- know the sound characteristics of the instrument and develop his/her technical and artistic skills in the interpretation of the viola repertoire,
- expand the possibilities of his/her motor apparatus in relation to the desired sound result of the interpreted composition, he/she will be able to adapt to the instrument's mensuration,
- be able to work independently in the study of viola repertoire of different stylistic periods;
- Able to use his/her new skills in the professional musical life,
- able to apply his/her new skills in the performance of a work of higher artistic difficulty1.

Brief outline of course (contents standard):
1. Study of at least two etudes focusing on different technical and interpretative issues/Bruni, Hoffmeister, Dont , /
2. Study of Baroque literature (Telemann, Haendel, Valentin1..)or classical concerto (Stamitz, Hoffmeister, Vaňhal), two small-form compositions of different stylistic periods,
3. Optimization of the work of the musculoskeletal apparatus of the player, improvement of the sound and quality of intonation in connection with the expansion of the means of expression,
4. 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.41
HOFFMEISTER,A.Fr.,Etuden fuer Viola,Edition Peters, Nr.1993
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.,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., Sonáta pre violu a klavír No 6,Moskva, Štátne hudobné nakladateľstvo,19353
HOFFMEISTER,A., F.Koncert pre violu a orchester D dur,Belwin&Mills,N.Y.,No.11746
STAMITZ, C, Koncert pre violu a orchester D dur, Edition Peters,Nr.3816a
GLAZUNOV,A.,Elegy, , International Music Company,NY,No 555
BORISOVSKIJ,V., Transkripcie pre violu a klavír, Moskva, Muzgiz. 1946,No.18269,
VALENTA,I,Violenie 1.,2., Hudobné centrum SK,13.08.2006
ŠOSTAKOVIČ,D. Impromtu for viola and Piano,Vydavateľstvo DSCH,2018,Archiv Šostakoviča
WILLIEMS VAUGHAN, R., Suite for viola and orchestra,Oxford university Press,ISBN 0-19-369405-0
Metodická literatúra:
MENUHIN,Y., PRIMROSE,W.,Violine und Viola,,FischerVerlag,ISBN 3-596-22976-6
/Uvedené dielá 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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn096/22	**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.

Degree of study: II.

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,Hoffmeister,Dont,etc.)
- 2./two characteristically different movements from a Baroque sonata or one movement of a concerto /Rolla,Handel, Stamitz, HofFmeister, etc..., or two pieces of small forms (Williems, Borisovsky, 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:
- be able to interpret a standard musical text written in the alto clef convincingly,
- know how to use the characteristics of the instrument in an interpretative way and develop their technical and artistic skills in the interpretation of the viola repertoire,
- expand and improve the possibilities of his/her movement apparatus in relation to the desired sound result of the interpreted composition,
- be able to work independently in the study of viola repertoire of different stylistic periods;
- Able to apply his/her new skills in professional musical life,
- able to apply his/her new knowledge in the performance of a work of higher artistic difficulty1.

Brief outline of course (contents standard):
1. Study of at least two etudes focusing on different technical and interpretative issues/Bruni, Hoffmeister, Dont , /
2. Study of Baroque literature (Telemann, Haendel, Valentin1..)or classical concerto (Stamitz, Hoffmeister, Vaňhal), two small-form compositions of different stylistic periods,
3. Concentrated work with the conscious use of the musculoskeletal apparatus , consolidation of acquired skills , improvement of sound and quality of intonation in conjunction with the expansion of expressive means ,
4. 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.41
HOFFMEISTER,A.Fr.,Etuden fuer Viola,Edition Peters, Nr.1993
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.,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., Sonáta pre violu a klavír No 6,Moskva, Štátne hudobné nakladateľstvo,19353
HOFFMEISTER,A., F.Koncert pre violu a orchester D dur,Belwin&Mills,N.Y.,No.11746
STAMITZ, C, Koncert pre violu a orchester D dur, Edition Peters,Nr.3816a
CLARCKE,R.Schorter Pieces for viola and klavier,Oxford university press,Copyright,2002
BORISOVSKIJ,V., Transkripcie pre violu a klavír, Moskva, Muzgiz. 1946,No.18269,
VALENTA,I,Violenie 1.,2., Hudobné centrum SK,13.08.2006
ŠOSTAKOVIČ,D. Impromtu for viola and Piano,Vydavateľstvo DSCH,2018,Archiv Šostakoviča
WILLIEMS VAUGHAN, R., Suite for viola and orchestra,Oxford university Press,ISBN 0-19-369405-0
Metodická literatúra:
MENUHIN,Y., PRIMROSE,W.,Violine und Viola,,FischerVerlag,ISBN 3-596-22976-6
/Uvedené dielá sú súčasťou súkromného archív u 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. Mgr. Zuzana Bouřová, Ph.D.,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/ II.Sn097/22	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 4 stages of different technical issues (10%)
- study of 1 sonata from the Romantic period, a composition by a Slovak composer (10%)
- any composition by a 20th century composer (10%),
- 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 perfectly the terminology related to the problems of interpretation of violin works;
- be able to accurately characterize the basic specifics of the interpretation of music of all stylistic periods
- be able to work independently in the study of repertoire;
- Able to solve technical and expressive problems arising from the nature of the pieces interpreted.

Brief outline of course (contents standard):
1. Etudes of appropriate technical difficulty of your choice
2. Sonatas by composers from the Romantic period and any composition from the first half of the 20th century, composition by a Slovak composer
3. Improvement also of virtuoso techniques.
4. Interpretive and formal analysis of the studied repertoire.

Recommended literatue:
WIENIAWSKI, Henr1. 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
BEETHOVEN, Ludwig van. Violin Sonatas, Volume 1. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3

BEETHOVEN, Ludwig van. Violin Sonatas, Volume 2. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7.
BEETHOVEN, Ludwig van. Violin Sonatas, Volume 1. 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.
FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979-0-2018-1351-6
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
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
DVOŘÁK, Antonín. 2003. Houslový koncert a mol, op. 53. Kritické vydání podle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M-2601-0241-5
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.

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	16.67	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Ivan Ženatý
Last changed: 30.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn098/22	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 2 stages of different technical issues (10%)
- repertoire of own choice, which includes all stylistic periods (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 perfectly the terminology related to the problems of interpretation of violin works;
- be able to accurately characterize the basic specifics of the interpretation of music of all stylistic periods
- be able to work independently in the study of repertoire;
- Able to solve technical and expressive problems arising from the nature of the interpreted compositions from all stylistic periods.

Brief outline of course (contents standard):
1. Etudes of your choice
2. Compositions by composers from the Baroque, Classical and Romantic periods and any composition from the 20th century;
3. Improvement of virtuosic techniques and emphasis on creativity
4. Interpretive and formal analysis of the repertoire studied.

Recommended literatue:
WIENIAWSKI, Henr1. 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
PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979-0-2018-0450-7
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 1. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7. ISMN 979-0-2018-0007-3
BEETHOVEN, Ludwig van. Violin Sonatas, Volume 2. Urtext Edition. Edited by. Sieghard Brandenburg. München: Henle Verlag. HN 7.
BEETHOVEN, Ludwig van. Violin Sonatas, Volume 1. 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.
FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979-0-2018-1351-6
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
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
DVOŘÁK, Antonín. 2003. Houslový koncert a mol, op. 53. Kritické vydání podle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M-2601-0241-5
MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979-0-2018-0720-1
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.
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
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..
IRŠAI, Jevgenij. 2007. Sonáta pre Edwarda Griega [pre husle a klavír]. Bratislava: Hudobný fond.

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	33.33	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Ivan Ženatý

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn099/22	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 2 stages of different technical issues (10%)
- study of 1 cyclical piece from the Romantic or 20th century period (10%)
- any composition by a 20th century composer (10%),
- recording of 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 perfectly the terminology related to the problems of interpretation of violin works;
- be able to accurately characterize the basic specifics of the interpretation of music of all stylistic periods
- be able to work independently in the study of repertoire;
- Able to solve technical and expressive problems arising from the nature of the pieces interpreted.

Brief outline of course (contents standard):
1. Etudes of appropriate technical difficulty of your choice
2. Sonatas by composers from the Romantic period and any composition from the first half of the 20th century, composition by a Slovak composer
3. Improvement also of virtuoso techniques.
4. Interpretive and formal analysis of the studied repertoire.

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
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.
FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979-0-2018-1351-6
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
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
DVOŘÁK, Antonín. 2003. Houslový koncert a mol, op. 53. Kritické vydání podle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M-2601-0241-5
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.

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.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Ivan Ženatý
Last changed: 30.07.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn100/22	**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.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- studying 2 stages of different technical issues (10%)
- repertoire of own choice, which includes all stylistic periods (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 perfectly the terminology related to the problems of interpretation of violin works;
- be able to accurately characterize the basic specifics of the interpretation of music of all stylistic periods
- be able to work independently in the study of repertoire;
- Able to solve technical and expressive problems arising from the nature of the interpreted compositions from all stylistic periods.

Brief outline of course (contents standard):
1. Etudes of your choice
2. Compositions by composers from the Baroque, Classical and Romantic periods and any composition from the 20th century;
3. Improvement of virtuoso techniques and emphasis on individuality of expression
4. Interpretive and formal analysis of the repertoire studied.

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
PAGANINI, Nicolò. 24 Capricci op. 1. Urtext Edition. Edited by Ernst Hertrich. München: Henle Verlag. HN 450. ISMN 979-0-2018-0450-7
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.
FRANCK, César. Violin Sonata A major. Urtext edition. Edited by Peter Jost. München: Henle Verlag. HN 1351. ISMN 979-0-2018-1351-6
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
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
DVOŘÁK, Antonín. 2003. Houslový koncert a mol, op. 53. Kritické vydání podle skladatelova rukopisu. Praha: Editio Bärenreiter. ISMN M-2601-0241-5
MENDELSSOHN, Felix. Violin Concerto e minor op. 64. Edited by Ullrich Scheideler. München: Henle Verlag. HN 720. ISMN 979-0-2018-0720-1
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.
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
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..
IRŠAI, Jevgenij. 2007. Sonáta pre Edwarda Griega [pre husle a klavír]. Bratislava: Hudobný fond.

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.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Jana Macíková, ArtD., Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., MgA. Ivan Ženatý

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP35/22	**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.

Degree of study: II.

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. At the same time, the student/learner will know the basic terminology related to the anatomical structure of the body, external description of the human body, anatomical planes (axis). The student will be able to determine and calculate basic somatometry relevant to the evaluation of measurements and proportions of the human body.

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)
- Orientation to the human body (part and region of the human body, anatomical plane, axis and direction)
- Basic somatometry (anthropometric points, tangible and orientation points of somatometry, rules and measuring aids, basic body dimensions, torso and limb dimensions, relative dimensions and indices)

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: 19

ABS	NEABS
94.74	5.26

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP36/22	**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.

Degree of study: II.

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 expanded terminology related to health issues, diseases, disorders, and impairments of the musculoskeletal system. He/she will also be able to identify the most common diseases, disorders and weakenings of the musculoskeletal system in different periods of human life and then propose solutions (stretching for a better life) to correct the musculoskeletal system.

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)
- Setting up a stretching routine (static and dynamic stretching, isometric stretching, active and passive stretching)
- Stretching routine (partner stretching, office stretching, foam roller exercises, extreme stretching)

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: 18

ABS	NEABS
88.89	11.11

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP37/22	**Course title:** Prevention of the musculoskeletal system 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: II.

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 expanded terminology related to health issues, diseases, disorders, and impairments of the musculoskeletal system. He/she will also be able to outline the current state of the art related to health, diseases, disorders and impairments of the musculoskeletal system, apply the knowledge acquired to specific situations and subsequently assess multiple approaches, methods and forms associated with the musculoskeletal system.

Brief outline of course (contents standard):
Characteristics of tertiary concepts (nature, manifestations, evaluation, occurrence of diseases, disorders and impairments)
- Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention)
- Health promotion, current status
- Didactic process (object, subject, project, means of didactic process, principles, methods, forms, means)
- History of health exercises

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: 4

ABS	NEABS
100.0	0.0

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP38/22	**Course title:** Prevention of the musculoskeletal system 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: II.

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 expanded terminology related to health issues, diseases, disorders, and impairments of the musculoskeletal system. At the same time, the student/learner will be able to apply several methods of assessing the determinants of the musculoskeletal system, know the possibility of self-development and consequently propose several solutions related to the correction of the musculoskeletal system through several targeted interventional movement programs that favorably affect individual muscle groups and improve the functional parameters of the musculoskeletal system.

Brief outline of course (contents standard):
Characteristics of quaternary concepts (nature, manifestations, evaluation, occurrence of diseases, disorders and debilitations)
- Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention)
- Relaxation exercises (effects, principles)
- Stretching exercises (effects, principles)
- Strengthening exercises (effects, principles)
- Selected types of exercises (spinal and rotational, automotive, model and set-up exercises)

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: 4

ABS	NEABS
100.0	0.0

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn157/22	**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.

Degree of study: II.

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.
3. Practical production - planing wood, beveling, stringing, opening and scraping.

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: 2

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

Instructor: Mgr. art. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn158/22	**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.

Degree of study: II.

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: 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. Igor Fábera, ArtD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP23/22	**Course title:** Selected Chapters from Music and Dramatic Work History 1

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 1 **Whole study period total:** 13
Method : present

Number of credits: 1

Recommended semester of study: 1., 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
1. Elaboration and presentation of a seminar paper on the assigned topic (30%)
2. Successful completion of the examination (50%)
3. Active solving of partial tasks (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with selected works of music-drama of the 20th century;
- be able to distinguish stylistic elements of 20th century music-dramatic works;
- understand the essence of the author's legacy as a composer and librettist;
- be able to describe the specific features of the music-dramatic works of the 20th century period.

Brief outline of course (contents standard):
1. Wozzeck.
2. La Monnaie.
3. Krutnau.
4. Selected music-dramatic works from the 20th century.

Recommended literatue:
HOSTOMSKÁ, Anna. 2018. Opera - průvodce operní tvorbou. NS Svoboda. ISBN 9788020506375
POSPÍŠIL, Miloslav. 2017. Příběhy slavných oper: od Mozarta k Janáčkovi. Praha: Brána. ISBN 978-80-7243-977-5
HALL, Patricia. 2011. Berg's Wozzeck (Studies in Musical Genesis, Structure, and Interpretation). Oxford University Press, 2011. ISBN 978-0195342611 (archív pedagóga)
ZEISS, Laurel E. & TILL, Nicholas. 2012. The dramaturgy of opera. In The Cambridge Companion to Opera Studies. Cambridge University Press, s. 179 - 201. Dostupné na https://doi.org/10.1017/CCO9781139024976.012 (archív pedagóga)
BATCHVAROVA, Vania. 2017. The Dramaturgy of Opera. Aspects of Contemporary Reading. Xlibris. ISBN-13 978-1543416381 (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
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.
83.33	0.0	6.67	3.33	0.0	3.33	3.33	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP24/22	**Course title:** Selected Chapters from Music and Dramatic Work History 2

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 1 **Whole study period total:** 13
Method : present

Number of credits: 1

Recommended semester of study: 2., 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
1. Elaboration and presentation of a seminar paper on the assigned topic (30%)
2. Successful completion of the examination (50%)
3. Active solving of partial tasks (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the famous works of music-drama of the 20th and 21st centuries;
- be able to distinguish stylistic elements in a musical;
- understand the essence of the author's legacy as a composer and librettist;
- be able to describe the specific features of musicals as musical-dramatic works;
- be familiar with foreign musicals and domestic productions.

Brief outline of course (contents standard):
1. My Fair Lady.
2. Fidlikant na streche.
3. Jesus Christ Superstar.
4. Vlasy.
5. West Side Story.
6. Oklahoma!
7. Wicked.
8. Cats.

Recommended literatue:
PROSTĚJOVSKÝ, Michal. 2008. Muzikál expres. Brno: Větrné mlýny. ISBN 9788086907499
BÁR, Pavel. 2014. Od operety k muzikálu; Zábavněhudební divadlo v Československu po roce 1945 Kant, 2014. ISBN 9788074371158 (súkromný archív pedagóga)
POSPÍŠIL, Miloslav. 2017. Příběhy slavných oper: od Mozarta k Janáčkovi. Praha: Brána. ISBN 978-80-7243-977-5
MASLON, Laurence. 2018. Broadway to Main Street: How Show Tunes Enchanted America. Oxford University Press. ISBN 978-0199832538 (súkromný archív pedagóga)
FASSLER, Ron & YORK, Jeff. 2018. Up in the Cheap Seats: A Historical Memoir of Broadway Griffith Moon Publishing. ISBN 978-0999315392 (súkromný archív pedagóga)

CHEMERS, Michael Mark. 2010. Ghost Light: An Introductory Handbook for Dramaturgy (Theater in the Americas). Southern Illinois University Press, 2010. ISBN 978-0809329526 (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
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.
83.33	0.0	10.0	6.67	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0005/26	**Course title:** Seminar on Chamber Music Performance - Accordion, Piano (Chamber Music Track) 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in classes (40%), project or seminar 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 evolution of chamber music involving keyboard instruments; identify and apply the specific performance practices associated with chamber music involving keyboard instruments; understand diverse instrumental combinations and their sonic possibilities in Renaissance and Baroque chamber music involving keyboard instruments; outline the performance criteria for Renaissance and Baroque chamber music involving keyboard instruments; and analyze the quality of a performance of chamber music involving keyboard instruments through verbal or written commentary.	
Brief outline of course (contents standard): The development and characteristics of keyboard chamber music during the Renaissance and Baroque periods Perception of chamber music works 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 15 hours of independent study, 32 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: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0006/26	**Course title:** Seminar on Chamber Music Performance - Accordion, Piano (Chamber Music Track) 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in classes (40%), project or seminar 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 evolution of chamber music involving keyboard instruments; identify and apply the specific performance practices associated with such chamber music; understand the diverse instrumental combinations and their sonic possibilities within the context of Classical-era chamber music featuring keyboard instruments; outline the performance criteria for Classical-era chamber music involving keyboard instruments; and analyze the quality of a performance of such chamber music through verbal or written commentary.	
Brief outline of course (contents standard): The development and characteristics of keyboard chamber music in the Classical period Perception of a chamber music work 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 60 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching 15 hours of independent study, 32 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: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0007/26	**Course title:** Seminar on Chamber Music Performance - Accordion, Piano (Chamber Music Track) 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in classes (40%), project or seminar 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 evolution of chamber music involving keyboard instruments; identify and apply the specific performance practices associated with such chamber music; understand diverse instrumental combinations and their sonic possibilities within Romantic-era chamber music featuring keyboard instruments; outline performance criteria for Romantic-era chamber music involving keyboard instruments; and analyze the quality of a performance of such chamber music through verbal or written commentary.	
Brief outline of course (contents standard): The evolution and characteristics of keyboard chamber music during the Romantic era 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 60 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching, 15 hours of independent study 32 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: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn0008/26	**Course title:** Seminar on Chamber Music Performance - Accordion, Piano (Chamber Music Track) 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: II.	
Prerequisities :	
Course completion conditions: Active participation in classes (40%), project or seminar 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 evolution of chamber music involving keyboard instruments; identify and apply the specific performance practices associated with chamber music involving keyboard instruments; understand diverse instrumental combinations and their sonic possibilities in 20th- and 21st-century chamber music involving keyboard instruments; outline the performance criteria for 20th- and 21st-century chamber music involving keyboard instruments; and analyze the quality of a performance of chamber music involving keyboard instruments through verbal or written commentary.	
Brief outline of course (contents standard): The evolution and specific characteristics of keyboard chamber music in the 20th and 21st centuries 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 60 hours per semester (1 credit / 30 hours of work). 13 hours of contact teaching, 15 hours of independent study 32 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: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP71/26	**Course title:** Seminar on the Formal Structure of the Thesis and Reflections on the Final Internship 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: II.	
Prerequisities :	
Course completion conditions:	
Educational outcomes (performance standard): Upon successful completion of the course, the student will: - be familiar with the basic requirements for the formal formatting of the final thesis - be familiar with the basic requirements for the formal formatting of the reflection on the final internship - understand the principles of academic writing and the use of appropriate terminology - be able to search for information sources and distinguish relevant ones from unreliable ones - be able to cite and paraphrase sources used in accordance with both formal and ethical standards - understand the effective use of artificial intelligence - be familiar with the principles of ethical, critical, and transparent use of artificial intelligence tools - reflect on the requirements of the methodological guidelines of the Faculty of Mathematics and Physics (FMU) at the University of A. Hlinka in Banská Bystrica regarding final theses and final internships	
Brief outline of course (contents standard): 1. Requirements for Completing a Master's Degree. 2. Types of Final Projects (Thesis – Internship). 3. Structure of the Thesis and Reflections on the Final Internship. 4. Working with Sources (Citation, Paraphrasing, Bibliographic References). 5. Publication and citation standards and academic ethics. 6. Formal and technical requirements for academic texts. 7. Linguistic and stylistic aspects of academic writing. 8. Writing theoretical and reflective texts in the arts. 9. Critical editing of texts generated by artificial intelligence.	
Recommended literatue: Methodological Guidelines for Theses and Reports on the Final Internship in the 1st and 2nd Levels of Study at the Faculty of Mathematics and Physics, Academy of Arts, University in Banská Bystrica. Guidelines for Completing the Final Internship at the Faculty of Mathematics and Physics (FMU) of the Academy of Arts (AU) in Banská Bystrica.	

Lipnická, M. (2023). Academic Writing. Banská Bystrica: UMB, Faculty of Education.
Zrubáková, K. (2023). Techniques for Writing Theses and Specialization Theses. Ružomberok: KU.
STN ISO 690. (2022). Information and Documentation. Guidelines for Creating Bibliographic References
to Information Sources and Their Citation. Bratislava: Slovak Office for Standardization, Metrology,
and Testing.
Gonda, V. (2012). How to Write and Successfully Defend a Thesis. Bratislava: Iura Edition, 2012.
Google Scholar. Searching for Academic Sources. https://scholar.google.com
YouTube. How to Create a Presentation for a Thesis. https://www.youtube.com

Language of instruction:
Slovak

Notes:
The student's total workload is 13 hours per semester (1 credit / 30 hours of work).
10 hours of in-class instruction.
3 hours of self-study and completing assigned tasks.

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP72/26	**Course title:** Seminar on the Formal Structure of the Thesis and Reflections on the Final Internship 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: II.	
Prerequisities :	
Course completion conditions: 1. Active participation in class (30%). 2. Preparation and presentation of a graded project on an assigned topic (40%). 3. Participation in the final exam (30%).	
Educational outcomes (performance standard): Upon successful completion of the course, the student will: - be familiar with the formal and technical requirements for the final thesis - be familiar with the basic requirements for the formal presentation of the reflection on the final internship - be able to present issues related to the interpretation of the repertoire of an artistic performance - be able to present a reflection on the final internship - understand the effective use of artificial intelligence - be familiar with the principles of ethical, critical, and transparent use of artificial intelligence tools - reflect on the requirements of the methodological guidelines of the Faculty of Music (FMU) at the Academy of Arts (AU) in Banská Bystrica regarding final theses and final internships	
Brief outline of course (contents standard): The student's total workload is 13 hours per semester (1 credit / 30 hours of work). 10 hours of in-class instruction. 3 hours of self-study and completing assigned tasks.	
Recommended literatue: Methodological Guidelines for Theses and Reports on the Final Internship in the 1st and 2nd Levels of Study at the Faculty of Mathematics and Physics, Academy of Arts, University of Banská Bystrica. Guidelines for Completing the Final Internship at the Faculty of Mathematics and Physics (FMU) of the Academy of Arts (AU) in Banská Bystrica. Lipnická, M. (2023). Academic Writing. Banská Bystrica: UMB, Faculty of Education. Zrubáková, K. (2023). Techniques for Writing Theses and Specialization Theses. Ružomberok: KU. STN ISO 690. (2022). Information and Documentation. Guidelines for Creating Bibliographic References	

to Information Sources and Their Citation. Bratislava: Slovak Office for Standardization, Metrology,
and Testing.
Gonda, V. (2012). How to Write and Successfully Defend a Thesis. Bratislava: Iura Edition, 2012.
Google Scholar. Searching for Academic Sources. https://scholar.google.com
YouTube. How to Create a Presentation for a Thesis. https://www.youtube.com

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. art. Mária Strenáčiková, CSc.

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn101/22	**Course title:** Sheet music playing 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: 1., 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- playing from a list of more technically demanding etudes (10%)
- playing parts of orchestral works selected from all stylistic periods (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 the interpretation of compositions of different stylistic periods
- be able to work promptly when reading music notation

Brief outline of course (contents standard):
1. familiarisation and improvement even with complex notation
2. etudes and compositions unfamiliar to the student
3. perfecting left and right hand technique, quick orientation in the text
4. interpretation of compositions of different stylistic periods

Recommended literatue:
WIENIAWSKI, Henr1. 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
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)
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)
PROKOFIEV, Sergey. 1921. Symphony No.1, Op.25. Paris: Editions Russes de Musique, n.d. Plate R.M.V. 419. Dostupné z: https://imslp.org/wiki/Symphony_No.1%2C_Op.25_(Prokofiev%2C_Sergey

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.
100.0	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. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn102/22	**Course title:** Sheet music playing 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: 2., 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- playing from a list of more technically demanding etudes (10%)
- playing parts of orchestral works selected from all stylistic periods (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 the interpretation of compositions of different stylistic periods
- be able to work promptly when reading music notation and contemporary composers

Brief outline of course (contents standard):
1. familiarisation and improvement even with complex notation
2. etudes and compositions unfamiliar to the student
3. perfecting left and right hand technique, quick orientation in the text
4. interpretation of compositions of different stylistic periods

Recommended literatue:
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
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
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
STRAVINSKY, Igor. 1934. Divertimento pour Violon et Piano. London: Boosey & Hawkes
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)
PROKOFIEV, Sergey. 1921. Symphony No.1, Op.25. Paris: Editions Russes de Musique, n.d. Plate R.M.V. 419. Dostupné z: https://imslp.org/wiki/Symphony_No.1%2C_Op.25_(Prokofiev%2C_Sergey)
STRAVINSKY, Igor. 1924 Pulcinella Suite. Paris: Editions Russes de Musique. Dostupné z: https://imslp.org/wiki/Pulcinella_Suite_(Stravinsky%2C_Igor)

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.
100.0	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. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn103/22	**Course title:** Sheet music playing for students of orchestral instruments 3

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 1 **Whole study period total:** 13
Method : present

Number of credits: 1

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- playing from a list of more technically demanding etudes (20%)
- playing parts of orchestral works selected from all stylistic periods (30%)

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 compositions of different stylistic periods
- be able to work promptly when reading music notation

Brief outline of course (contents standard):
1. familiarisation and improvement even with complex notation
2. etudes and compositions unfamiliar to the student
3. perfecting left and right hand technique, quick orientation in the text
4. interpretation of compositions of different stylistic periods

Recommended literatue:
WIENIAWSKI, Henr1. 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
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)
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)
PROKOFIEV, Sergey. 1921. Symphony No.1, Op.25. Paris: Editions Russes de Musique, n.d. Plate R.M.V. 419. Dostupné z: https://imslp.org/wiki/Symphony_No.1%2C_Op.25_(Prokofiev%2C_Sergey)

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: doc. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. Ján Krigovský, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn104/22	**Course title:** Sheet music playing for students of orchestral instruments 4

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 1 **Whole study period total:** 13
Method : present

Number of credits: 1

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (50%)
- playing from a list of more technically demanding etudes (10%)
- playing parts of orchestral works selected from all stylistic periods (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 specifics of the interpretation of compositions of different stylistic periods
- be able to work promptly when reading music notation and contemporary composers

Brief outline of course (contents standard):
1. familiarisation and improvement even with complex notation
2. etudes and compositions unfamiliar to the student
3. perfecting left and right hand technique, quick orientation in the text
4. interpretation of compositions of different stylistic periods

Recommended literatue:
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
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
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
STRAVINSKY, Igor. 1934. Divertimento pour Violon et Piano. London: Boosey & Hawkes
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)
PROKOFIEV, Sergey. 1921. Symphony No.1, Op.25. Paris: Editions Russes de Musique, n.d. Plate R.M.V. 419. Dostupné z: https://imslp.org/wiki/Symphony_No.1%2C_Op.25_(Prokofiev%2C_Sergey)
STRAVINSKY, Igor. 1924 Pulcinella Suite. Paris: Editions Russes de Musique. Dostupné z: https://imslp.org/wiki/Pulcinella_Suite_(Stravinsky%2C_Igor)

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. Mgr. Zuzana Bouřová, Ph.D.,ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, MgA. Ivan Ženatý

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi49/22	**Course title:** Study of Opera Parts 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: II.	
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: 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. TROJAN, Jan. 2001. Operní slovník věcný. JAMU Brno. ISBN 80-85429-55-1. ABBATEOVÁ, Carolyn, PARKER, Roger. 2017. Dějiny opery. Argo. ISBN 978-80-257-2094-3. KUCHARSKÝ, Andrej. 1994. Cokoli dělám, musím tím žít. ISBN 80-85787-60-1.	

CELETTI, Rodolfo. 2000. Historie belcanta. Paseka. ISBN 80-7185-284-8.
MIKULÁŠ, Peter. 2019. Ako spievať prvú ligu. HC Bratislava. ISBN 978-80-89427-36-9.
HOSTOMSKÁ, Anna. 2018. Opera. NS Svoboda. ISBN 978-80-205-0637-5.
KRONBERGEROVÁ, Marie. 2018. Italština pro operní pěvce. AMU Praha.
ISBN 978-80-7331-463-7.
POSPÍŠIL, Miloslav. 2009. Z operního olympu. Brána. ISBN 978-80-7243-416-9.

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: 21

A	ABS	B	C	D	E	FX	ODP	Uzn.
76.19	0.0	14.29	9.52	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi50/22	**Course title:** Study of Opera Parts 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: II.	
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: 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. HONIG, Margreet. 2009. Skutečný zpěv. Voice Wise a zámek Liteň. KRONBERGEROVÁ, Marie. 2017. Don Giovanni na ovocném trhu. Via Stile. ISBN 80-238-5629-4.	

TROJAN, Jan. 2001. Dějiny opery. Paseka. ISBN 80-7185-348-8.
MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny. ISBN 80-7106-238-3.

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: 21

A	ABS	B	C	D	E	FX	ODP	Uzn.
80.95	0.0	14.29	4.76	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi51/22	**Course title:** Study of Opera Parts 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: II.	
Prerequisities :	
Course completion conditions: - aktívna účasť na vyučovaní (30%) - naštudovanie sólových výstupov v koordinác2. s dramaturgiou operného štúdia AU BB (30%) - absolvovanie scénickej produkcie operného štúdia AU BB (30%) - zaznamenanie umeleckých výstupov v 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: 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. POSPÍŠIL, Miloslav. 2017. Příběhy slavných oper. Brána. ISBN 978-80-7243-977-5. ŠEDA, Jaroslav. 1968. Oratorium, kantáta a mše. Supraphon. SMOLKA, Jaroslav. 1970. Česká kantáta a oratorium.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: 19

A	ABS	B	C	D	E	FX	ODP	Uzn.
68.42	0.0	21.05	5.26	0.0	5.26	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi52/22	**Course title:** Study of Opera Parts 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: II.	
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: 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. KYNCL, Jaromír. 2004. Od gregoriánského chorálu po současné zpěvní formy. Press - Pygmalion. ISBN 80-239-1925-3. SUK, Jan. 2010. V aréně prachu stínů a večerů. Pulchra. ISBN 978-80-87377-04-8.	

GRUN, Bernard. 1980. Dejiny operety. OPUS.
JANOTA, Dalibor. 2020. Česká a světová opereta. NS Svoboda. ISBN 978-80-205-0641-2.
URSÍNYOVÁ, Terézia. 1982. Cesty operety. 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: 20

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	0.0	15.0	10.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, 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/ II.Dn179/26	**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: 3

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
active participation in class (40%), preparation of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course, students will be able to: understand the specialized terminology related to the interpretation of parts in orchestral works from various stylistic periods; describe the specific characteristics of Baroque and Classical music interpretation; work independently while studying the Baroque and Classical music repertoire; organize their own preparation for exams; and address technical and expressive challenges in the works being studied.

Brief outline of course (contents standard):
Study, analysis, and comparison of works in various editions. Study, analysis, and reflection on the musical notation of orchestral parts. The musical structure of the parts studied. Historically informed interpretation of the parts studied.

Recommended literatue:
A collection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The student’s total workload is 90 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction (contact hours)
30 hours of self-study
47 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. Igor Fábera, ArtD., prof. Alexander Stepanov, CSc., doc. Mgr. art. Ronald Šebesta, ArtD.
Last changed: 11.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn180/26	**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: 3

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
active participation in class (40%), preparation of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course, students will be able to: understand the specialized terminology related to the interpretation of parts in orchestral works from various stylistic periods; describe the specific characteristics of Baroque and Classical music interpretation; work independently while studying the Baroque and Classical music repertoire; organize their own preparation for exams; and address technical and expressive challenges in the works being studied.

Brief outline of course (contents standard):
Study, analysis, and comparison of works in various editions. Study, analysis, and reflection on the musical notation of orchestral parts. The musical structure of the parts studied. Historically informed interpretation of the parts studied.

Recommended literatue:
A collection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The student’s total workload is 90 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction (contact hours)
30 hours of self-study
47 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. Igor Fábera, ArtD., prof. Alexander Stepanov, CSc., doc. Mgr. art. Ronald Šebesta, ArtD.
Last changed: 11.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn182/26	**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: 3	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: active participation in class (40%), preparation of at least 5 orchestral parts (20%), passing the exam (20%)	
Educational outcomes (performance standard): Upon successful completion of the program, students will be able to: understand the specialized terminology related to the interpretation of parts in orchestral works from various stylistic periods; characterize the specific features of the interpretation of Romantic and 20th/21st-century music; work independently while studying the repertoire of Romantic and 20th- and 21st-century music; organize their own preparation for exams; and address technical and expressive challenges in the works being studied.	
Brief outline of course (contents standard): Study, analysis, and comparison of works in various editions. Study, analysis, and reflection on the musical notation of orchestral parts. The musical structure of the studied parts. Historically informed performance. Familiarity with orchestral parts of contemporary music.	
Recommended literatue: A collection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: The student’s total workload is 90 hours per semester (1 credit / 30 hours of work). 13 hours of in-person instruction (contact hours) 30 hours of self-study 47 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. Igor Fábera, ArtD., prof. Alexander Stepanov, CSc., doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn183/26	**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: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: active participation in class (40%), preparation of at least 5 orchestral parts (20%), passing the exam (20%)	
Educational outcomes (performance standard): Upon successful completion of the program, students will be able to: understand the specialized terminology related to the interpretation of parts in orchestral works from various stylistic periods; characterize the specific features of the interpretation of Romantic and 20th/21st-century music; work independently while studying the repertoire of Romantic and 20th- and 21st-century music; organize their own preparation for exams; and address technical and expressive challenges in the works being studied.	
Brief outline of course (contents standard): Study, analysis, and comparison of works in various editions. Study, analysis, and reflection on the musical notation of orchestral parts. The musical structure of the studied parts. Historically informed performance. Familiarity with orchestral parts of contemporary music.	
Recommended literatue: A collection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: The student’s total workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of in-person instruction (contact hours) 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: Mgr. art. Igor Fábera, ArtD., prof. Alexander Stepanov, CSc., doc. Mgr. art. Ronald Šebesta, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn184/26	**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: 3

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
active participation in class (40%), preparation of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course, students will be able to: understand the specialized terminology related to the interpretation of parts in orchestral works from various stylistic periods; describe the specific characteristics of Baroque and Classical music interpretation; work independently while studying the Baroque and Classical music repertoire; organize their own preparation for exams; and address technical and expressive challenges in the works being studied.

Brief outline of course (contents standard):
Study, analysis, and comparison of works in various editions. Study, analysis, and reflection on the musical notation of orchestral parts. The musical structure of the parts studied. Historically informed interpretation of the parts studied.

Recommended literatue:
A collection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The student’s total workload is 90 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction (contact hours)
30 hours of self-study
47 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: prof. István Szabó, DLA., Mgr. art. Albert Hrubovčák, ArtD., Mgr. art. Andrej Sontág, ArtD.
Last changed: 11.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: DN/ II.Dn185/26	**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: 3

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
active participation in class (40%), preparation of at least 5 orchestral parts (20%), passing the exam (20%)

Educational outcomes (performance standard):
Upon successful completion of the course, students will be able to: understand the specialized terminology related to the interpretation of parts in orchestral works from various stylistic periods; describe the specific characteristics of Baroque and Classical music interpretation; work independently while studying the Baroque and Classical music repertoire; organize their own preparation for exams; and address technical and expressive challenges in the works being studied.

Brief outline of course (contents standard):
Study, analysis, and comparison of works in various editions. Study, analysis, and reflection on the musical notation of orchestral parts. The musical structure of the parts studied. Historically informed interpretation of the parts studied.

Recommended literatue:
A collection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)

Language of instruction:
Slovak

Notes:
The student’s total workload is 90 hours per semester (1 credit / 30 hours of work).
13 hours of in-person instruction (contact hours)
30 hours of self-study
47 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: prof. István Szabó, DLA., Mgr. art. Albert Hrubovčák, ArtD., Mgr. art. Andrej Sontág, ArtD.
Last changed: 11.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn186/26	**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: 3	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: active participation in class (40%), preparation of at least 5 orchestral parts (20%), passing the exam (20%)	
Educational outcomes (performance standard): Upon successful completion of the program, students will be able to: understand the specialized terminology related to the interpretation of parts in orchestral works from various stylistic periods; characterize the specific features of the interpretation of Romantic and 20th/21st-century music; work independently while studying the repertoire of Romantic and 20th- and 21st-century music; organize their own preparation for exams; and address technical and expressive challenges in the works being studied.	
Brief outline of course (contents standard): Study, analysis, and comparison of works in various editions. Study, analysis, and reflection on the musical notation of orchestral parts. The musical structure of the studied parts. Historically informed performance. Familiarity with orchestral parts of contemporary music.	
Recommended literatue: A collection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: The student’s total workload is 90 hours per semester (1 credit / 30 hours of work). 13 hours of in-person instruction (contact hours) 30 hours of self-study 47 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: prof. István Szabó, DLA., Mgr. art. Albert Hrubovčák, ArtD., Mgr. art. Andrej Sontág, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn187/26	**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: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: active participation in class (40%), preparation of at least 5 orchestral parts (20%), passing the exam (20%)	
Educational outcomes (performance standard): Upon successful completion of the program, students will be able to: understand the specialized terminology related to the interpretation of parts in orchestral works from various stylistic periods; characterize the specific features of the interpretation of Romantic and 20th/21st-century music; work independently while studying the repertoire of Romantic and 20th- and 21st-century music; organize their own preparation for exams; and address technical and expressive challenges in the works being studied.	
Brief outline of course (contents standard): Study, analysis, and comparison of works in various editions. Study, analysis, and reflection on the musical notation of orchestral parts. The musical structure of the studied parts. Historically informed performance. Familiarity with orchestral parts of contemporary music.	
Recommended literatue: A collection of orchestral works published in print or available online in electronic databases (https://imslp.org, etc.)	
Language of instruction: Slovak	
Notes: The student’s total workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of in-person instruction (contact hours) 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: prof. István Szabó, DLA., Mgr. art. Albert Hrubovčák, ArtD., Mgr. art. Andrej Sontág, 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/ II.Ms25/22	**Course title:** Study of musical theater roles 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: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging and interpretive mastery of solo characters of Slovak and world musical literature in coordination with the dramaturgy of the AU BB musical studio (30%)
- completion of the stage production of the AU BB musical 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 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 abilities 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.
KALINA, Ján L. 1966. Svet kabaretu. Obzor

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. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms26/22	**Course title:** Study of musical theater roles 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: II.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - the production and performance mastery of solo characters of Slovak and world musical literature in coordination with the dramaturgy of the AU BB musical studio (30%) - completion of the stage production of the AU BB musical 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 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 abilities 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. BÁRTOVÁ-BRABCOVÁ, Monika. 2008. Fenomén Gilbert&Sullivan. Kant. ISBN 978-80-86970-80-6.	
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: 11

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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms27/22	**Course title:** Study of musical theater roles 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: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging and interpretive mastery of solo characters of Slovak and world musical literature in coordination with the dramaturgy of the AU BB musical studio (30%)
- completion of the stage production of the AU BB musical 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 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 abilities 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.
BARTOSCH, Günter. 1997. Musical lexikon. Heyne München. ISBN 3-453-06022-9.

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: 12

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	8.33	16.67	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Daniel Simandl, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Ms28/22	**Course title:** Study of musical theater roles 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: II.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- staging and interpretive mastery of solo characters of Slovak and world musical literature in coordination with the dramaturgy of the AU BB musical studio (30%)
- completion of the stage production of the AU BB musical 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 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 abilities 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.
PROSTĚJOVSKÝ, Michael. 2008. Muzikál expres. Větrné mlýny Brno. ISBN 978-80-86907-49-9.

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: 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: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0009/26	**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: 3	
Recommended semester of study: 1.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: 113 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 professional terminology related to the issue of interpreting parts of 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 of the studied works.	
Brief outline of course (contents standard): Study, analysis and comparison of works in different editions. Study, analysis and reflection of the notation of orchestral parts. Musical structure of the studied parts. Historically informed 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 90 hours per semester (1 credit / 30 hours of work). 13 hours face-to-face (contact teaching) 30 hours self-study 47 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., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: SN/ II.Sn0010/26	**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: 3

Recommended semester of study: 2.

Degree of study: II.

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 professional terminology related to the issue of interpreting parts of 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 of the studied works.

Brief outline of course (contents standard):
Study, analysis and comparison of works in different editions. Study, analysis and reflection of the notation of orchestral parts. Musical structure of the studied parts. Historically informed 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 90 hours per semester (1 credit / 30 hours of work).
13 hours face-to-face (contact teaching)
30 hours self-study
47 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., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková
Last changed: 11.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0011/26	**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: 3	
Recommended semester of study: 3.	
Degree of study: II.	
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 professional terminology related to the issue of interpreting parts of orchestral works from various stylistic periods; characterize the specifics of interpreting music of Romanticism and the 20th/21st century; work independently in studying the repertoire of music of Romanticism and the 20th/21st century; organize their own preparation for the exam; solve technical and expressive problems of the studied works.	
Brief outline of course (contents standard): Study, analysis and comparison of works in different editions. Study, analysis and reflection of the notation of orchestral parts. Musical structure of the studied parts. Historically informed interpretation. Orientation in orchestral parts of contemporary music.	
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 90 hours per semester (1 credit / 30 hours of work). 13 hours face-to-face (contact teaching) 30 hours self-study 47 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., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0012/26	**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: 4.	
Degree of study: II.	
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 professional terminology related to the issue of interpreting parts of orchestral works from various stylistic periods; characterize the specifics of interpreting music of Romanticism and the 20th/21st century; work independently in studying the repertoire of music of Romanticism and the 20th/21st century; organize their own preparation for the exam; solve technical and expressive problems of the studied works.	
Brief outline of course (contents standard): Study, analysis and comparison of works in different editions. Study, analysis and reflection of the notation of orchestral parts. Musical structure of the studied parts. Historically informed interpretation. Orientation in orchestral parts of contemporary music.	
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 30 hours per semester (1 credit / 30 hours of work). 13 hours face-to-face (contact teaching 22 hours self-study 25 hours 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. Zuzana Bouřová, Ph.D.,ArtD., Mgr. Robert Kopelman, ArtD., Mgr. art. Jozef Lupták, ArtD., Mgr. art. Jana Macíková, ArtD., MgA. Daniel Rumler, Mgr. art. M. Mus. Jolanta Ewa Sosnowska - Kern, ArtD., prof. Mgr. art. Jela Špitková

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: SN/ II.Sn0013/26	**Course title:** Study of orchestral works and transcriptions - dulcimer, guitar 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: 3

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of transcriptions of orchestral works of operatic forms of Romanticism (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: know the parts of arrangements of selected operatic works, master the interpretative characteristics of transcriptions of vocal-instrumental forms, express their own opinion on various methods of interpretation based on comparison and analysis, know the differences in the interpretation of parts in symphonic orchestral and stage musical works.

Brief outline of course (contents standard):
Specifics of interpreting transcriptions of opera music. 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).
26 hours of contact teaching
24 hours of self-study, 40 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., Mgr. art. Jozef Vohár, 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/ II.Sn0014/26	**Course title:** Study of orchestral works and transcriptions - dulcimer, guitar 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: 3

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of transcriptions of orchestral and operetta works of the 20th century (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: know the part arrangements of selected transcriptions of orchestral and operetta works of the 20th century, master the interpretative characteristics of transcriptions of vocal-instrumental forms of operetta, express their own opinion on various methods of interpretation based on comparison and analysis, know the differences in the interpretation of parts in symphonic orchestral and stage musical works.

Brief outline of course (contents standard):
Specifics of interpreting transcriptions of orchestral and operetta works of the 20th century. 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).
26 hours of contact teaching
24 hours of self-study
40 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., Mgr. art. Jozef Vohár, 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/ II.Sn0015/26	**Course title:** Study of orchestral works and transcriptions - dulcimer, guitar 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: 3

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of orchestral concert works and transcriptions of orchestral concert works from the Romantic 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: advance in the interpretation of orchestral works and transcriptions of concert works from the Romantic period, master the interpretative possibilities of concert 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 music in the concert form of the Romantic period, Characteristics of the interpretation of concert 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).
26 hours of contact teaching
24 hours of self-study, 40 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., Mgr. art. Jozef Vohár, 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/ II.Sn0016/26	**Course title:** Study of orchestral works and transcriptions - dulcimer, guitar 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: II.

Prerequisities :

Course completion conditions:
active participation in classes (40%), study of orchestral concert works and transcriptions of orchestral concert works from 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: advance in the interpretation of concert works and transcriptions of concert works from the 20th and 21st centuries, master the interpretative possibilities of transcriptions of orchestral works from the 20th and 21st centuries, express their own opinion on various methods of interpretation based on comparison and analysis.

Brief outline of course (contents standard):
Specifics of the interpretation of concert music of the 20th and 21st centuries. Characteristics of the interpretation of concert 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 60 hours per semester (1 credit / 30 hours of work).
26 hours of contact teaching
14 hours of self-study
20 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., Mgr. art. Jozef Vohár, ArtD.

Last changed: 11.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP29/26	**Course title:** Study of professional texts and conversation in the Italian language 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: II.

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. Basic phrases
2. Verb timing in the present tense
3. Gender and number of nouns and adjectives
4. Articles, personal pronouns

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 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. Eva Mesárová, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP30/26	**Course title:** Study of professional texts and conversation in the Italian language 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: II.

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 (operas, arias);
- be able to distinguish the grammatical tenses - present and past compound tense; be able to describe in simple expressions his/her background, current environment and matters 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, Italian operas and theatres
2. Overview of grammatical tenses in operas
3. Passato prossimo

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 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. Eva Mesárová, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP31/26	**Course title:** Study of professional texts and conversation in the Italian language 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: II.

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 (operas, arias, ...);
- be able to ask and answer questions about personal preferences; be able to use simple expressions to describe the plot of an opera/aria and matters related to the current plot;
- understand and use familiar operatic expressions and can translate them in contemporary Italian;
- able to interact in a simple professional manner.

Brief outline of course (contents standard):
Simple and compound prepositions
2. Passato remoto - simple past tense
3. Translation of well-known arias
4. Archaisms and old Italian in operatic works

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 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. Eva Mesárová, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP32/26	**Course title:** Study of professional texts and conversation in the Italian language 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: II.

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 (theatres, operas, buying tickets, musical instruments);
- be able to ask and answer questions about personal shopping preferences; be able to describe in simple terms the composition of an orchestra; be able to respond to Italian gestures, the current environment and matters related to current needs;
- understand and use familiar everyday expressions and basic phrases from the theatre environment;
- able to interact in a simple professional manner.

Brief outline of course (contents standard):
1. Imperfetto - simple past tense and its use and differences with past tenses
2. In the theatre - buying tickets, orchestra composition, musical instruments
3. Italian gestures

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 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. Eva Mesárová, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KSp/ II.Ks1/26	**Course title:** Study of repertoire with accompaniment 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 1-2 pieces of different styles with accompaniment (20%)
- 1-2 performances at a performance seminar (20%)
- Presentation of the rehearsed 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 able to study repertoire independently in collaboration with the piano or another instrument;
- be able to present signs of professionalism in the study of repertoire with accompaniment;
- be able to distinguish the performance characteristics of different stylistic periods in the study of repertoire;
- understand the form and content components in the study of repertoire with accompaniment.

Brief outline of course (contents standard):
Principles of creative collaboration during the study of repertoire accompanied by piano or other instruments
Specifics of acoustic and spatial conditions when studying repertoire with accompaniment
Interpretive features of the studied works according to the studied stylistic periods
Practical study of selected works and their interpretation
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
Solo and chamber literature accompanied by piano or other instruments by composers of the late Renaissance, Baroque, Classicism, Romanticism, Impressionism, 20th century and 21st century.

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
30 hours self-study

47 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. Matej Arendárik, ArtD., 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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ II.Ks2/26	**Course title:** Study of repertoire with accompaniment 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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class(40%) - Performing 1-2 pieces of different styles with accompaniment (20%) - 1-2 performances at a performance seminar (20%) - Presentation of the rehearsed 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 able to study repertoire independently in collaboration with the piano or another instrument; - be able to present signs of professionalism in the study of repertoire with accompaniment; - be able to distinguish the performance characteristics of different stylistic periods in the study of repertoire; - understand the form and content components in the study of repertoire with accompaniment.	
Brief outline of course (contents standard): Solo and chamber literature accompanied by piano or other instruments by composers of the late Renaissance, Baroque, Classicism, Romanticism, Impressionism, 20th century and 21st century.	
Recommended literatue: Solo and chamber literature accompanied by piano or other instruments by composers of the late Renaissance, Baroque, Classicism, Romanticism, Impressionism, 20th century and 21st century.	
Language of instruction: Slovak	
Notes: The student's total workload is 90 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 30 hours self-study 47 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. Matej Arendárik, ArtD., 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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: KSp/ II.Ks3/26	**Course title:** Study of repertoire with accompaniment 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 1-2 pieces of different styles with accompaniment (20%)
- 1-2 performances at a performance seminar (20%)
- Presentation of the rehearsed 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 able to study repertoire independently in collaboration with the piano or another instrument;
- perceive the spatial-acoustic proportions of instruments when studying repertoire;
- capable of professional semiotic musical communication when performing repertoire;
- professional perception of all performance components in collaboration with the accompaniment;
- Capable of peripheral acoustic and optical perception when performing with another instrument.

Brief outline of course (contents standard):
Collaboration in the preparation of a diploma artistic performance with piano or other instrument accompaniment Principles of creative collaboration during the study of repertoire with piano or other instrument accompaniment
Specifics of acoustic and spatial conditions when studying repertoire with accompaniment
Interpretive features of the studied works according to the studied stylistic periods
Work on detailed elaboration of the work, convincing stage performance
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
Sólová a komorná literatúra so sprievodom klavíra, alebo iných nástrojov skladateľov neskorej renesancie, baroka, klasicizmu, romantizmu, impresionizmu, 20. storočia a 21. storočia.

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching

30 hours self-study
47 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. Matej Arendárik, ArtD., 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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KSp/ II.Ks4/26	**Course title:** Study of repertoire with accompaniment 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class(40%)
- Performing 1-2 pieces of different styles with accompaniment (20%)
- 1-2 performances at a performance seminar (20%)
- Presentation of the rehearsed 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 able to study repertoire independently in collaboration with the piano or another instrument;
- perceive the spatial-acoustic proportions of instruments when studying repertoire;
- capable of professional semiotic musical communication when performing repertoire;
- Professional perception of all performance components in collaboration with accompaniment;
- Capable of peripheral acoustic and optical perception when performing with another instrument.

Brief outline of course (contents standard):
Collaboration in the preparation of a diploma artistic performance with piano or other instrument accompaniment Principles of creative collaboration during the study of repertoire with piano or other instrument accompaniment
Specifics of acoustic and spatial conditions when studying repertoire with accompaniment
Interpretive features of the studied works according to the studied stylistic periods
Work on detailed elaboration of the work, convincing stage performance
Evaluation (self-assessment) of the performed interpretation

Recommended literatue:
Solo and chamber literature accompanied by piano or other instruments by composers of the late Renaissance, Baroque, Classicism, Romanticism, Impressionism, 20th century and 21st century.

Language of instruction:
Slovak

Notes:
The student's total workload is 90 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching

30 hours self-study
47 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. Matej Arendárik, ArtD., 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: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP25/26	**Course title:** Studying professional texts and conversation in the English language 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: II.

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 is able to communicate in simple and common situations requiring a simple and direct exchange of information on familiar topics and activities. He/she can manage very brief social conversation, even if he/she usually does not understand enough to maintain it on his/her own. Can also read very simple texts and find specific predictable information in simple, ordinary text such as advertisements, brochures, menus and timetables. Can understand short simple personal letters.

Brief outline of course (contents standard):
Family (Family members and their roles, interpersonal relationships, expression of opinion)
- Culture and art (Different types of culture and art, culture in town and country, well-known artists, recommendation, invitation, acceptance and refusal of invitation)
- Sports and games (Types of sports and games, popular sports and games in England, USA and Slovakia, asking questions, interviewing a famous sportsman)
- Housing (Housing in town and country, housing in England, USA and Slovakia, different types of housing, ideas about owning your own home, description of a house, advantages and disadvantages)
- Shops and services (Shopping facilities, supermarkets versus small specialist shops, services - bank, post office, complaining and apologising, expressing what we prefer)

Recommended literatue:
BOGDA, Peter. 2014. Konverzácia v anglickom jazyku. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/pb_konverzacia_v_anglickom_jazyku.pdf.
FOLVARČÍKOVÁ, Zuzana. 2013. Didaktické hry a aktivity na hodinách anglického jazyka. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://mpc-edu.sk/sites/default/files/projekty/vystup/5_ops_folvarcikova_zuzana_-_didakticke_hry_aaktvity_na_hodinach_anglickeho_jazyka.pdf
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80-7200-051-9.

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 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: PaedDr. Michal Marko, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP26/26	**Course title:** Studying professional texts and conversation in the English language 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: II.

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 handle most situations that may arise when travelling in an area where the language is spoken. Can enter unprepared into a conversation on topics that are familiar and personal to him/her
of interest to him/her or related to everyday life (e.g. family, hobbies, work, travel, etc.). At the same time, he/she can understand texts that contain everyday vocabulary or relate to his/her work. Can understand descriptions of events, feelings and wishes in personal letters.

Brief outline of course (contents standard):
Health care (The human body, at the doctor's, how to stay healthy, expressing compassion)
- Travelling (Preparing for a journey, means of transport, finding your way around town, expressing what you prefer, asking for directions and giving directions)
- Education (Types of schools, school subjects, organisation, school year, holidays, characteristics of a good pupil/teacher, expressing an opinion, agreeing/disagreeing with an opinion, short presentation of my school)
- Employment (career choice and motivation, CV, preparation for my future profession, interview for job - questions and answers)
- People and nature (Seasons and weather, nature around us, fauna and flora, trip to the countryside, interview about the weather, statement of prohibition)

Recommended literatue:
BOGDA, Peter. 2014. Konverzácia v anglickom jazyku. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/pb_konverzacia_v_anglickom_jazyku.pdf.
FOLVARČÍKOVÁ, Zuzana. 2013. Didaktické hry a aktivity na hodinách anglického jazyka. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://mpc-edu.sk/sites/default/files/projekty/vystup/5_ops_folvarcikova_zuzana_-_didakticke_hry_aaktvity_na_hodinach_anglickeho_jazyka.pdf

CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80-7200-051-9.
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 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: PaedDr. Michal Marko, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP27/26	**Course title:** Studying professional texts and conversation in the English language 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: II.

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 is able to communicate at a level of fluency and spontaneity that enables him/her to carry on a normal conversation with native speakers speaker1. He/she can actively participate in discussions on familiar topics, expressing and asserting his/her views. Can also read articles and reports on current issues in which the writers or authors take particular positions or opinions. Can understand contemporary fiction.

Brief outline of course (contents standard):
- Science and technology (Life with and without inventions, remarkable discoveries, what I use - computer, mobile phone, television, description of the device, size, shape, material and use)
- People and society (Social behaviour of young and elderly people, social etiquette, greetings, meetings, visits, social conversation, communication in different situations, asking for something, offering help)
- Youth and their world (Young people, their characteristics, interests and activities, the position of young people in society, descriptions of people, their appearance, characteristics, lifestyles, opinions and problems)
- Eating (Eating and drinking - breakfast, lunch and dinner, national cuisines, eating at home, at school and in restaurants, my favourite food, description of the cooking process - recipes, evaluation of food)
- Hobbies, leisure and lifestyle (leisure options, organised extra-curricular activities and clubs, individual interests - art, books and hiking, expressing an opinion, getting information, phrases to fill time during conversation)

Recommended literatue:
BOGDA, Peter. 2014. Konverzácia v anglickom jazyku. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/pb_konverzacia_v_anglickom_jazyku.pdf.
FOLVARČÍKOVÁ, Zuzana. 2013. Didaktické hry a aktivity na hodinách anglického jazyka. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://mpc-ed

u.sk/sites/default/files/projekty/vystup/5_ops_folvarcikova_zuzana_-_didakticke_hry_aaktvity_na_hodinach_anglickeho_jazyka.pdf
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80-7200-051-9.
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 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: PaedDr. Michal Marko, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP28/26	**Course title:** Studying professional texts and conversation in the English language 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: 2., 4.

Degree of study: II.

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 is able to express himself/herself fluently and spontaneously without any apparent search for expressions. He/she can use language flexibly and effectively for social and professional purposes, formulate his/her ideas and opinions accurately, or build on the contributions of other speakers. At the same time, can understand long and complex technical and literary texts, recognising differences in style. Understands professional articles and longer tutorials, even when they are not relevant to his/her field of work.

Brief outline of course (contents standard):
Multicultural society (Multiculturalism and its understanding, learning about other cultures, holidays, customs and traditions, countries and nationalities, description of advantages and disadvantages)
- Cities and places (Important places in my life - birthplace, place of study, spending weekends, holidays, accompanying tourists, welcome, basic information about staying, places of tourist interest, description of the city, recommendation)
- Fashion (People's attitude to fashion, weather and clothes, clothes for different occasions, care of clothes, tailored versus ready-made clothes, compliments and criticism)
- English-speaking countries (Country and its people, places I would like to visit, customs and traditions, expressing wishes)
- Slovakia, my homeland (Country and its inhabitants, places I would recommend/ and foreigners to visit, customs and traditions, description of unfamiliar words typical of the culture, expression of agreement/disagreement/ no opinion, presentation of Slovakia)

Recommended literatue:
BOGDA, Peter. 2014. Konverzácia v anglickom jazyku. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/pb_konverzacia_v_anglickom_jazyku.pdf.
FOLVARČÍKOVÁ, Zuzana. 2013. Didaktické hry a aktivity na hodinách anglického jazyka. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://mpc-ed

u.sk/sites/default/files/projekty/vystup/5_ops_folvarcikova_zuzana_-_didakticke_hry_aaktvity_na_hodinach_anglickeho_jazyka.pdf
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80-7200-051-9.
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 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: PaedDr. Michal Marko, PhD.

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz13/22	**Course title:** Theory of the development of opera and symphonic 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class - 50%
- Study and mastery of the lecture material - 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the circumstances of the creation of opera;
- know and be familiar with the historical, social context of the creation of opera ;
- understand the developmental tendencies of opera up to the 19th century.
- Able to analyse the form, theme and content of opera;

Brief outline of course (contents standard):
- The origins and beginnings of opera from a broader cultural and social perspective.
- The development of opera up to the 19th century.
- Composer and choice of libretto.
- Interpretive vicissitudes and their influence on opera.

Recommended literatue:
EOZSZE, László: Cesty opery. 1964. Bratislava: ŠHV, R-04-41282
WARRACK, John - WEST, Ewan: Oxfordský slovník opery. 1998. Praha: IRIS. ISBN 80-7176-871-5
LEIBOWITZ, René: Fantómy opery; 1987. Bratislava: OPUS. 62-002-87 FOP
MICHELS, Ulrich: Encyklopedický atlas hudby 2000. Lidové noviny. ISBN 80-7106-238-3
ABATTEOVÁ, Carolyn: Dějiny opery.2017. Praha: Argo. ISBN 9788025720943

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: 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. Mgr. art. Pavol Tužinský, ArtD., Mgr. art. Martin Leginus

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz14/22	**Course title:** Theory of the development of opera and symphonic 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: II.

Prerequisities :

Course completion conditions:
- Active participation in class - 50%
- Study and mastery of the lecture material - 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the origin and development of the symphony orchestra in the 19th century;
- know about the new forms of symph. The student will learn about the new forms of symphonic music;
- understand literary and thematic themes in stage and orchestral works
- understand the social changes in the countries of Europe and their influence on literary, musical and musical-dramatic works;
- be able to analyse the form, theme and content of operatic and symphonic works;

Brief outline of course (contents standard):
Symphony orchestra in the 19th century, instrumentation.
Neo-Romanticism, new content, new symphonic forms.
Symphonism in 19th century opera.
Development of national music in the 19th century. in selected countries of Europe.
Realism in 19th century opera.
Social and sociological influences on the composition of operas and symphonies. 19th century.

Recommended literatue:
EOZSZE, László: Cesty opery. 1964. Bratislava: ŠHV, R-04-41282
WARRACK, John - WEST, Ewan: Oxfordský slovník opery. 1998. Praha: IRIS. ISBN 80-7176-871-5
LEIBOWITZ, René: Fantómy opery; 1987. Bratislava: OPUS. 62-002-87 FOP
MICHELS, Ulrich: Encyklopedický atlas hudby 2000. Lidové noviny. ISBN 80-7106-238-3
ABATTEOVÁ, Carolyn: Dějiny opery.2017. Praha: Argo. ISBN 9788025720943
OŠČADLÍK, Mirko: Svět orchestru. 1956. Praha: SNKLHU
HOSTOMSKÁ, Anna, kol.: Opera, průvodce operní tvorbou; NS Svoboda, ISBN 9788020506375

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: 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: doc. Mgr. art. Pavol Tužinský, ArtD., Mgr. art. Martin Leginus

Last changed: 04.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi29-1/26	**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: 8	
Recommended semester of study: 1.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - systematic work in the study of compositions (20%) - studying 8 pieces - serious songs of the Classical period, serious songs of the Romantic period, serious operatic arias of different 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 - able to meet the specifics of the vocal language of Slovak composers of the 20th and 21st centuries - able to meet the demands of classicism and romanticism with convincing vocal-technical skill - able to interpret major operatic arias of various stylistic periods by Slovak and world composers - able to develop artistic inventiveness in the expressive penetration of given compositions	
Brief outline of course (contents standard): - perfecting vocal-technical skills on major works of song and opera literature - we emphasize cantilena phrase leading with flexible dynamics development - we deepen the mobility of the voice and its balance throughout the vocal range - we deepen the freedom and roundness of high vocals - we concentrate on the consistent expressive aspect of the interpreted compositions by modelling phrasing with the application of vocal timbre We apply the above requirements to a selected repertoire appropriate to the demands of the first year of the MA: - serious song music of the Classical period - concerto, cantata, song - selection: W. A. Mozart, L. van Beethoven, J. Haydn - major song music of the Romantic period - selection: J. Brahms, R. Schumann, S. Rachmaninov, P. 1. Tchaikovsky, R. M. Glier, F. Schubert, C. Franck, H. Wolf, A. Dvořák. J. Massenet	

- Serious song works by Slovak composers of the 20th and 21st centuries - selection. Čekovská, E. Suchoň, T. Andrašovan, 1. Hrušovský, T. Frešo, Š. Jurovský, 1. Dibák, P. Martinček, D. Kardoš, L. Holoubek
- serious operatic arias - selection from the works of world and Slovak authors according to the student's individual vocal disposition

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. 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, 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 2., Leipzig: Peters. (súkromný archív).
České operní arie 1. 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
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).

Hires operaáriák, szoprán. 1957. Budapest: Musica. (súkromný archív pedagóga).
JENÖ, Ádám. 1965. A dal mesterei I, 2., 2.I, IV, V, VI, V2. /a, Budapest: Musica. (súkromný archív pedagóga).
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ZELJENKA, Ilja. 2004. Sonety Orfeovi, 3 piesne pre soprán a klavír, Bratislava: Hudobný fond. (súkromný archív pedagóga).
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MARTINČEK, Peter. 2005. Žalmové piesne, pre stredný hlas, Bratislava: Hudobný fond. (súkromný archív pedagóga).
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RACHMANINOV, Sergej. 1998. Romansy, Mineola: Dover Publications Inc.
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BRAHMS, Johannes. 1997. 75 SONGS. Hal Leonard.
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SCHUMANN, Robert. 1985-1900. Sämtliche Lieder für eine Singstimme mit Klavierbegleitung. 9 volumes. Leipzig: Edition Peters.
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ANDRAŠOVAN, Tibor. 1976. Zašumeli borovice, cyklus piesní pre soprán a klavír na básne Andreja Plávku. Bratislava: Hudobný fond. (súkromný archív pedagóga).
MASSENET, Jules. Songs volume I, 2., 2.I, IV, V, VI, V2., V2.I, for high voice, A Kalmus Classic Edition. (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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi30-1/26	**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: 8	
Recommended semester of study: 2.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - systematic work in the study of compositions (20%) - 8 compositions - major song works by 20th and 21st century world composers, major arias from the Baroque period - oratorio, concert, cantata, opera aria from the Classical period, 2 songs from a vocal cycle or 2 songs by the same composer, 1 opera aria - a selection from the Baroque period, Romanticism or 20th and 21st century (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 - able to meet the specifics of the vocal language of world authors of the 20th and 21st centuries - able to meet the demands of all stylistic periods with convincing vocal-technical skill - able to interpret serious operatic arias of various stylistic periods of Slovak and world composers with a grasp of the specifics of given composers - bel canto, verismo, classicism, romanticism, modernism - able to significantly translate artistic inventiveness in the expressive penetration of given compositions	
Brief outline of course (contents standard): - improve vocal-technical skills on major works of song and opera literature by Slovak and world composers - emphasis is placed on cantilena phrase leading with flexible dynamics development - we deepen the mobility of the voice and its balance throughout the vocal range - we deepen the freedom and roundness of high vocals - we apply expressive declamation and vocal articulation - we concentrate on the consistent expressive aspect of the interpreted pieces by modelling phrasing with the application of vocal timbre	

We apply the above requirements to selected repertoire appropriate to the demands of the first year of the MA summer term:
- Serious song works by world composers of the 20th and 21st centuries - selection. Britten, L. Bernstein
- oratorio, cantata or concert arias of the Baroque period - selection. F. G. Telemann, G. Telemann, G. Handel, G. Purcell, C. Monteverdi, A. Caldara. M. A. Cesti
- Opera aria from the Classical period - selection. A. Mozart, L. van Beethoven, J. Haydn
- 2 major arbitrary songs by the same composer or from a song cycle - selection: C. Debussy, G. Mahler, R. Schumann, M. P. Mussorgsky, R. Strauss, O. Messiaen, K. Slavický
- major operatic arias - Baroque, Romantic, Modern - selected in accordance with the student's vocal disposition

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 2., Leipzig: Peters. (súkromný archív pedagóga).
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Dostupné z: http://www.singingcompetition.eu/index.php/ke-stazeni/2-mpsad/67-materialy-ke-stazeni-cz
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VERDI, Giuseppe. Opern arien für Sopran, Band 1,2. Leipzig: Peters. (súkromný archív pedagóga).
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file:///C:/Users/Admin/Downloads/[Free-scores.com]_debussy-claude-ariettes-oubliees-25305.pdf
DEBUSSY, Claude. 1901. 3 Mélodies de Verlaine, Paris: Hamelle.
Dostupné z: https://www.free-scores.com/download-sheet-music.php?pdf=71381#google_vignette
DEBUSSY, Claude. 1895. Prosses lyriques. Paris: E. Fromont.
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DEBUSSY, Claude. 1904. 5 Poemes de bauldelaire, Paris: A. Durand.
Dostupné z:
file:///C:/Users/Admin/Downloads/[Free-scores.com]_debussy-claude-5-poa-mes-de-baudelaire-71386.pdf
MESSIAEN, Olivier. 1930. Trois mélodies, Paris: A. Durand.
Dostupné z: https://cupdf.com/document/messiaen-trois-melodies.html

MUSORGSKIJ, Modest Petrovič. 2002. Lieder und Tänze des Todes, Breitkopf.
Dostupné z: https://www.stretta-music.at/mussorgski-lieder-und-taenze-des-todes-nr-285674.html?gclid=CjwKCAiAksyNBhAPEiwAlDBeLHHc48pWflmg1z6rfORjjCgWzIsDfZVwGLDFTIU-ikCxyMfHzRJzwhoC8XIQAvD_BwE
MUSORGSKIJ, Modest Petrovič. 2002. Kinderstube, Leipzig: Editio Peters.
Dostupné z: https://www.stretta-music.at/mussorgski-kinderstube-nr-382600.html
WOLF, Hugo. 1971. Izbranyje pesni 1,2., Moskva: Muzyka. (súkromný archív pedagóga).
FRANCK, César. 1961. Romansy, Moskva: Gosudarstvennoje muzykaľnoje izdateľstvo. (súkromný archív pedagóga).
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JENÖ, Ádám. 1965. A dal mesterei I, 2., 2.I, IV, V, VI, V2. /a. Budapest: Musica. (súkromný archív pedagóga).
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ZELJENKA, Ilja. 2004. Sonety Orfeovi, 3 piesne pre soprán a klavír, Bratislava: Hudobný fond. (súkromný archív pedagóga).
DVOŘÁK, Antonín. 1888. Vier lieder,Hohe Stimme, Berlín: Simrock.
Dostupné z: https://imslp.org/wiki/4_Lieder%2C_Op.82_(Dvo%C5%99%C3%A1k%2C_Anton%C3%ADn)
DVOŘÁK, Antonín. 1888. Vier lieder, Tiefe Stimme, Berlín: Simrock.
Dostupné z: http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ctyri-pisne.pdf
DVOŘÁK, Antonín. 1895. Biblické písne, für niedere Stimmen, Simrock: Berlín.
Dostupné z: http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Biblicke-pisne.pdf
DVOŘÁK, Antonín. 1895. Biblické písne, für hohe Stimmen, Praha: Bärenreiter.
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DVOŘÁK, Antonín. 1889. Milostné písne, soprano, Simrock, Berlín.
Dostupné z: http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Milostne-pisne.pdf
MARTINČEK, Peter. 2005. Žalmové piesne, pre stredný hlas, Bratislava: Hudobný fond. (súkromný archív pedagóga).
SUCHOŇ, Eugen. 1929. Bačovské piesne pre baryton a klavír, Bratislava: Slovenský hudobný fond.
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SUCHOŇ, Eugen. 1971. Nox et Solitudo, Bratislava: Slovenský hudobný fond.
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http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-nizsi-hlasy.pdf
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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.
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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.
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https://imslp.org/wiki/S%C3%A4mtliche_Lieder_f%C3%BCr_eine_Singstimme_mit_Klavierbegleitung_(Schumann%2C_Robert)
SLAVICKÝ, K. 2004. Ej, srdenko moje, písne na slova moravské lidové poesie pro ženský hlas a klavír. Praha: Amos Editio AM 0007 (súkromný archív pedagóga).
BRITTEN, Benjamin. 1992. Opera arias soprano book 2, London New York, Bonn, Goetheburg Sydney Tokyo Toronto: Boosey Hawkes. (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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi31/26	**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: 8	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - systematic work in the study of compositions (20%) - the performance of 9 compositions - major arias from the Baroque period - choice - oratorio, cantata or concert, major arias from the Classical period - choice - oratorio, cantata, oratorio, concert or opera, 4 songs by the same composer or a song cycle - at least 4, compositions by Czech or Slovak composers and operatic arias by world composers (20%) - public concert presentation (20%) - preparation of a master'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 penetrate the interpreted compositions with the vocal language of the composers in question, capturing their specifics - able to present with convincing technical sophistication the criteria belonging to individual stylistic periods - Baroque, Classical, Romantic, 20th and 21st century music - to be able to perform the works with a certain vocal-technical dexterity - be able to express creatively the content of a given work	
Brief outline of course (contents standard): - consolidate vocal-technical skills in order to gain solid confidence in compositions prepared for the Master of Arts performance - perfecting plastic legato phrase leading - we actively promote expressiveness through the application of dynamic shading - we convincingly transform vocals and phrases with vocal timbres appropriate to the content - we apply an agogic flexibility supporting the expressive aspect of the songs We apply the above requirements to the selected repertoire of the Master of Arts performance: - Serious vocal works of the Baroque period - selection: J. S. Bach, G. F. Handel, A. Vivaldi - serious vocal music of the Classical period - oratorio, concerto, cantata, opera - selection. A. Mozart, L. van Beethoven, J. Haydn	

- serious song music - any selection of stylistic periods
- serious compositions by Slovak or Czech composers - selection: 1. Dibák, H. Domanský, 1. Zeljenka, J. Iršai, P. Krška, V. Didi, E. Krák, P. Špilák, Ľ. Bernáth, K. Slavický, J. Křička
- serious operatic arias - selection from the works of world composers according to the individual vocal disposition and vocal-technical level of the student

Recommended literatue:

BACH, Johann Sebastian. 1986. Izbrannyje ar2. iz kantat, Leningrad: Muzyka. (súkromný archív pedagóga).
HÄNDEL, Georg Friedrich. Messiah. https://imslp.org/wiki/Messiah,_HWV_56_(Handel,_George_Frideric)
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
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 2., Leipzig: Peters. (súkromný archív).
České operní arie 1. soprán. 1957. Praha: Státní nakladatelství krásné literatury, hudby a umění.
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VERDI, Giuseppe. Opern arien für Sopran, Band 1,2. Leipzig: Peters. (súkromný archív pedagóga).
BIZET, Georges. Les Pêcheurs des Perles.
Dostupné z: https://imslp.org/wiki/Les_pêcheurs_de_perles_(Bizet,_Georges)
HAYDN, Joseph. 1801. Die Jahres zeiten, Leipzig: Breitkopf und Härtel.
Dostupné z:https://imslp.org/wiki/Die_Jahreszeiten,_Hob.XXI:3_%28Haydn,_Joseph%29
HAYDN, Joseph. 1803. Die Schöpfung, Leipzig: Breitkopf und Härtel.
Dostupné z:https://imslp.org/wiki/Die_Sch%C3%B6pfung%2C_Hob.XXI:2_(Haydn%2C_Joseph)
STRAUSS, Richard. 1950. Vier letzte Lieder, London: Boosey & Hawkes.
Dostupné z: https://imslp.org/wiki/4_Letzte_Lieder%2C_TrV_296_(Strauss%2C_Richard)
MAHLER, Gustav.1905. Kindertoten Lieder, Leipzig: C.F. Kahnt.
Dostupné z: https://www.free-scores.com/download-sheet-music.php?pdf=90995#
DEBUSSY, Claude. 1913. Ariettes oubliées, Aquarelles, Paris: E. Fromont.
Dostupné z: file:///C:/Users/Admin/Downloads/[Free-scores.com]_debussy-claude-ariettes-oubliees-25305.pdf
DEBUSSY, Claude. 1901. 3 Mélodies de Verlaine, Paris: Hamelle.
Dostupné z: https://www.free-scores.com/download-sheet-music.php?pdf=71381#google_vignette
DEBUSSY, Claude. 1895. Prosses lyriques. Paris: E. Fromont.
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MESSIAEN, Olivier. 1930. Trois mélodies, Paris: A. Durand.
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TOSTI, Francesco Paolo. 2004. Canzone, Per canto e pianoforte, soprano o tenore, Milano: Ricord1.
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WOLF, Hugo. 1971. Izbranyje pesni 1,2., Moskva: Muzyka. (súkromný archív pedagóga).
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IRŠAI, Jevgenij. 2011. A Signal Drum, pre soprán, husle, cimbal, tibetské zvončeky, barmský gong a klavír. (súkromný archív pedagóga).
KRŠKA, Pavol. 2015. Úvahy, pre hlas (barytón) a klavír.
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DIDI, Vojtech. 2014. Canzone eterna, Compozicione per soprano, recitazone, coro misto ed orchestra.
Dostupné: Banská Bystrica: Akadémia umení.
DIDI, Vojtech. 2012. Slnko nežne vpustím do očí, cyklus piesní pre mezzosoprán, klarinet a cimbal na verše K. Starekovej.
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DOMANSKÝ, Hanuš. 1980. Elegická suita pre soprán a klavír, Bratislava: Slovenský hudobný fond. (súkromný archív pedagóga).
KRAK, Egon. 2011. Kothowaza Symphony, pre soprán, bas a symfonický orchester.
Dostupné: Banská Bystrica: Akadémia umení.
ŠPILÁK, Peter. 2021. Song of Simeon, Soprano, flute, harpsichord. (súkromný archív pedagóga).
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DVOŘÁK, Antonín. 1888. Vier lieder, Hohe Stimme, Berlín: Simrock.
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DVOŘÁK, Antonín. 1888. Vier lieder, Tiefe Stimme, Berlín: Simrock.
Dostupné z:
http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ctyri-pisne.pdf
DVOŘÁK, Antonín. 1895. Biblické písne, für niedere Stimmen, Simrock: Berlín.
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http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Biblicke-pisne.pdf
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Dostupné z: https://imslp.org/wiki/Rusalka%2C_Op.114_(Dvořák%2C_Anton%C3%ADn)
DVOŘÁK, Antonín. Jakobín.
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MARTINČEK, Peter. 2005. Žalmové piesne, pre stredný hlas, Bratislava: Hudobný fond. (súkromný archív pedagóga).
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.
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Dostupné z:
http://www.singingcompetition.eu/images/studijni-materialy/Antonin-Dvorak-Ciganske-melodie-nizsi-hlasy.pdf
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RACHMANINOV, Sergej. 1998. Romansy, Mineola: Dover Publications Inc.
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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)
SLAVICKÝ, K. 2004. Ej, srdenko moje, písne na slova moravské lidové poesie pro ženský hlas a klavír. Praha: Amos Editio AM 0007 (súkromný archív pedagóga).
BRITTEN, Benjamin. 1992. Opera arias soprano book 2, London • New York • Bonn • Goetheburg • Sydney • Tokyo • Toronto: Boosey & Hawkes. (súkromný archív pedagóga).
ČAJKOVSKIJ, Pjotr Iljič. Eugen Onegin.

Dostupné z: https://imslp.org/wiki/Eugene_Onegin,_Op.24_(Tchaikovsky,_Pyotr)
VERDI, Giuseppe. Vespri Sicilian1.
Dostupné z: https://imslp.org/wiki/Les_vêpres_siciliennes_(Verdi,_Giuseppe)
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)
ROSSINI, Gioacchino, Semiramide.
Dostupné z: https://imslp.org/wiki/Semiramide_(Rossini,_Gioacchino)
SIBELIUS, Jean. Songs. Dostupné z: https://imslp.org/wiki/Category:Sibelius,_Jean

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: 0

A	ABS	B	C	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: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: VI/ II.Vi32/22	**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: II.	
Prerequisities :	
Course completion conditions: - active participation in class (10%) - systematic work in the study of compositions (20%) - performance of 9 compositions - serious arias from the Baroque period - choice: oratorio, cantata or concert, serious arias from the Classical period - choice: oratorio, cantata, oratorio, concert or opera, 4 songs by the same composer or a song cycle - at least 4 compositions by Czech or Slovak composers and operatic arias by world composers (20%) - preparation of a master's artistic performance (20%) - presentation of the master'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 confidently build interpreted compositions with the specifics of the vocal language of given composers - able to confidently bring the stylistics of the given periods into the presented compositions - Baroque, Classical, Romantic, 20th and 21st century music - be able to build up the presented compositions with vocal-technical confidence - be able to creatively and as convincingly as possible, with effective vocal expressive means, to achieve an evocative statement and personal input from the student - be able to present a coherent artistic performance with a valuable interpretation - semi-recital, recital lasting at least 30 - 45 min	
Brief outline of course (contents standard): - we improve vocal-technical skills and readiness in compositions intended for master's artistic performance - we deepen the expressive aspect of the dramaturgically diverse conception of the master's artistic performance according to the character of individual compositions in order to achieve the most convincingly suggestive statement We apply the above requirements to the selected repertoire of the Master's artistic performance, the dramaturgy of which must include:	

- 1 oratorio, cantata or concert aria from the Baroque period
- 1 oratorio, cantata, concert or opera aria from the Classical period
- a song cycle or a selection of songs by one composer (at least 4 songs)
- 1 piece by a Slovak or Czech composer
- 2 operatic arias from the world opera repertoire

Recommended literatue:

BACH, Johann Sebastian. 1986. Izbrannyje ar2. iz kantat, Leningrad: Muzyka. (súkromný archív pedagóga).
HÄNDEL, Georg Friedrich. Messiah. https://imslp.org/wiki/Messiah,_HWV_56_(Handel,_George_Frideric)
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
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 2., Leipzig: Peters. (súkromný archív).
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Ar2. iz oper russkych kompozitorov dľa koloraturnovo soprano, 1953. Moskva: Gosudartvennoje muzikaľnoje izdateľstvo.
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HAYDN, Joseph. 1801. Die Jahres zeiten, Leipzig: Breitkopf und Härtel.
Dostupné z: https://imslp.org/wiki/Die_Jahreszeiten,_Hob.XXI:3_%28Haydn,_Joseph%29
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STRAUSS, Richard. 1950. Vier letzte Lieder, London: Boosey & Hawkes.
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MAHLER, Gustav.1905. Kindertoten Lieder, Leipzig: C.F. Kahnt.
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DEBUSSY, Claude. 1913. Ariettes oubliées, Aquarelles, Paris: E. Fromont.
Dostupné z: file:///C:/Users/Admin/Downloads/[Free-scores.com]_debussy-claude-ariettes-oubliees-25305.pdf
DEBUSSY, Claude. 1901. 3 Mélodies de Verlaine, Paris: Hamelle.
Dostupné z: https://www.free-scores.com/download-sheet-music.php?pdf=71381#google_vignette
DEBUSSY, Claude. 1895. Prosses lyriques. Paris: E. Fromont.
Dostupné z: https://imslp.org/wiki/Proses_lyriques_(Debussy%2C_Claude)
DEBUSSY, Claude. 1904. 5 Poemes de bauldelaire, Paris: A. Durand.

Dostupné z:
file:///C:/Users/Admin/Downloads/[Free-scores.com]_debussy-claude-5-poa-mes-de-baudelaire-71386.pdf
MESSIAEN, Olivier. 1930. Trois mélodies, Paris: A. Durand.
Dostupné z: https://cupdf.com/document/messiaen-trois-melodies.html
MUSORGSKIJ, Modest Petrovič. 2002. Lieder und Tänze des Todes, Breitkopf.
Dostupné z: https://www.stretta-music.at/mussorgski-lieder-und-taenze-des-todes-nr-285674.html?gclid=CjwKCAiAksyNBhAPEiwAlDBeLHHc48pWflmg1z6rfORjjCgWzIsDfZVwGLDFTIU-ikCxyMfHzRJzwhoC8XIQAvD_BwE
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Dostupné z: https://pdfcoffee.com/francesco-paolo-tosti-romanzaspdf-pdf-free.html
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IRŠAI, Jevgenij. 2011. A Signal Drum, pre soprán, husle, cimbal, tibetské zvončeky, barmský gong a klavír. (súkromný archív pedagóga).
KRŠKA, Pavol. 2015. Úvahy, pre hlas (barytón) a klavír.
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DIDI, Vojtech. 2014. Canzone eterna, Compozicione per soprano, recitazone, coro misto ed orchestra.
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Dostupné: Banská Bystrica: Akadémia umení.
DOMANSKÝ, Hanuš. 1980. Elegická suita pre soprán a klavír, Bratislava: Slovenský hudobný fond. (súkromný archív pedagóga).
KRÁK, Egon. 2011. Kothowaza Symphony, pre soprán, bas a symfonický orchester.
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ŠPILÁK, Peter. 2021. Song of Simeon, Soprano, flute, harpsichord. (súkromný archív pedagóga).
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MARTINČEK, Peter. 2005. Žalmové piesne, pre stredný hlas, Bratislava: Hudobný fond. (súkromný archív pedagóga).
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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)
SLAVICKÝ, K. 2004. Ej, srdenko moje, písne na slova moravské lidové poesie pro ženský hlas a klavír. Praha: Amos Editio AM 0007 (súkromný archív pedagóga).

BRITTEN, Benjamin. 1992. Opera arias soprano book 2, London • New York • Bonn • Goetheburg • Sydney • Tokyo • Toronto: Boosey & Hawkes. (súkromný archív pedagóga).
ČAJKOVSKIJ, Pjotr Iljič. Eugen Onegin.
Dostupné z: https://imslp.org/wiki/Eugene_Onegin,_Op.24_(Tchaikovsky,_Pyotr)
VERDI, Giuseppe. Vespri Sicilian1.
Dostupné z: https://imslp.org/wiki/Les_vêpres_siciliennes_(Verdi,_Giuseppe)
MOZART, Wolfgang Amadeus. Le nozze di Figaro.
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SMETANA, Bedřich. Prodaná nevěsta.
Dostupné z: https://imslp.org/wiki/The_Bartered_Bride%2C_JB_1:100_(Smetana%2C_Bedřich)
ROSSINI, Gioacchino, Semiramide.
Dostupné z: https://imslp.org/wiki/Semiramide_(Rossini,_Gioacchino)
SIBELIUS, Jean. Songs.
Dostupné z: https://imslp.org/wiki/Category:Sibelius,_Jean

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: 22

A	ABS	B	C	D	E	FX	ODP	Uzn.
63.64	0.0	13.64	4.55	18.18	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: 30.07.2026

Granted by: