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Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz60/22	**Course title:** Basics of conducting and leading ensembles 1

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

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 basics of conducting, the basic tact schemes;
- be able to explain and explain the differences between conducting a choir and an orchestra;
- understand the tact schemes and their meaning;
- be able to conduct simpler choral works;
- able to conduct simpler orchestral works;
- Able to assess and study works from a conducting and compositional point of view;

Brief outline of course (contents standard):
Fundamentals of conducting: attitude, basic schemes.
Playing choral and orchestral works at the piano and conducting these works.

Recommended literatue:
REŽUCHA, Bystrík, - PARÍK, Ivan. 2006. Ako dirigovať. Hudobné centrum: Bratislava. ISBN: 8088884772
BROŽ, Jaroslav – KAŇÁK, Zdeněk: Základy dirigování; PANTON: Praha. 35-056-82
MICKA, Vít. 2013. Knížka o dirigování; AMU: Praha. ISBN 978-80-7331-282-4
BRUCKNER, Anton: Locus iste; Oxford University Press, ISBN-10019341788 :X
MOZART, Wofgang Amadeus: Cosi fan tutte, ouverture; Eulenburg, ISBN-10: 019341788X
SUCHOŇ, Eugen: Aká si mi krásna; archív pedagóga
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
13h
Individual creative work: 20h

Self-study: 27h

Course assessment
Total number of assessed students: 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. Pavol Tužinský, ArtD., prof. Miroslawa Knapik, Mgr. art. Martin Leginus

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz61/22	**Course title:** Basics of conducting and leading ensembles 2

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

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 and explain the differences between choral and orchestral conducting, their application in practice;
- to be able to carry out an interpretative and technical analysis of a work;
- understand the basic principles of cooperation between composer, conductor and ensemble;
- be able to work with and practically conduct a chamber ensemble;
- Able to study compositions from the conducting and compositional aspects and apply them by working with a chamber ensemble;

Brief outline of course (contents standard):
Strengthening the technical fundamentals of conducting and the independence of the hands.
Study of 19th and 20th century works.
Composite and combined baton schemes.
Collaboration with live musicianship - chamber ensemble.

Recommended literatue:
REŽUCHA, Bystrík, - PARÍK, Ivan. 2006. Ako dirigovať. Hudobné centrum: Bratislava. ISBN: 8088884772
BROŽ, Jaroslav – KAŇÁK, Zdeněk: Základy dirigování; PANTON: Praha. 35-056-82
MICKA, Vít. 2013. Knížka o dirigování; AMU: Praha. ISBN 978-80-7331-282-4
OČADLÍK, Mirko. 1956. Svět orchestru; SNKLHU: Praha.
MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny. 2000, ISBN 80-7106-238-3
BEETHOVEN, Ludwig: Symphony 1 C dur, op. 21. Dover New York, ISBN 13 : 9780486260334
HÄNDEL, Georg Friedrich: Sarabanda; ISBN 10 : 0825891671
Vlastné diela študentov kompozície
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
13h
Individual creative work: 20h
Self-study: 27h

Course assessment
Total number of assessed students: 5

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

Instructor: doc. Mgr. art. Pavol Tužinský, ArtD., prof. Miroslawa Knapik, Mgr. art. Martin Leginus

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn313/22	**Course title:** Basics of playing percussion instruments 1

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

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for passing the course with regard to the level of maturity:
Major scales - fifth circle up to 4 shifts, decompositions, D7
3 etudes or lighter recitals on xylophone, vibraphone, or marimba
4 etudes on small drum
Fundamentals of rudimental interpretation
Prerequisites for the practical examination (final performance):
1 etude melodic instruments
1 etude small drum
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 1st semester learning process, the student will:
Be able to take more advanced technical training on a musical instrument.
Understand more advanced elements of melodic percussion and small drum techniques as well as basic elements of selected orchestral instruments, further developing limb coordination while playing a percussion ensemble
- to have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and ways of creating them
- be capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments and the small drum. He expands his overview in the instructional and performance literature for percussion instruments as well as his music-theoretical knowledge in a practical level.

Brief outline of course (contents standard):
- chromatic and whole-tone scale play
- playing etudes and technical exercises with a focus on the further development of technique, with a gradual increase in the demands on practical solutions to technical problems
- playing selected orchestral instruments
- playing a set of percussion instruments

- playing technical exercises and selected compositions

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 3

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

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn314/22	**Course title:** Basics of playing percussion instruments 2

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

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Prerequisites for the course: - you decide
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the course with regard to the level of maturity:
Molar scales - quintal circle up to 4 shifts, decompositions, zm7
3 etudes or lighter recitals on xylophone, vibraphone, or marimba
4 etudes on small drum
Fundamentals of rudimental interpretation 2
Prerequisites for the practical examination (final performance):
1 etude melodic instruments
1 etude small drum
Playing by heart is not a requirement

Educational outcomes (performance standard):
Upon successful completion of the 2nd semester learning process, the student will:
- be able to have a basic orientation on a musical instrument as part of the technical training. He/she will reinforce the penetration of music theory into practice in the study of minor scales in the fifth circle, chords, and etudes.
- Understand the basic elements of melodic percussion and small drum technique.
- To have a basic proficiency in playing the percussion instruments in question, knowledge of specific elements in notation and how to create them.
- be able to practice the basic technical elements in playing melodic percussion instruments and small drum. Expands his/her survey of the instructional and performance literature for percussion instruments, as well as his/her music theoretical knowledge in a practical

Brief outline of course (contents standard):
- playing minor scales of the fifth circle in 4 shifts, playing minor and major chord decompositions, zm7
- playing etudes and technical exercises with a focus on further development of technique, with gradually increasing demands on practical solutions to technical problems
- playing technical exercises and selected compositions

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 2

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

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn315/22	**Course title:** Basics of playing percussion instruments 3

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

Number of credits: 1

Recommended semester of study: 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Molar scales - quart circle up to 4 shifts, decomposition, zm7
3 etudes or lighter recitals on xylophone, vibraphone, or marimba
4 etudes on small drum
4 etudes on timpani
Fundamentals of playing orchestral percussion instruments (timpani, cymbals, tambourine,...)
Fundamentals of playing a percussion set
Prerequisites for the practical examination (final performance):
1 etude melodic instruments
1 etude small drum - classical interpretation
1 etude small drum - rudimentary interpretation
1 etude timpani
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
Upon successful completion of the 3rd semester education process, the student will:
- Be capable of more advanced orientation on a musical instrument as part of technical training. He/she will reinforce the penetration of music theory into practice in the study of minor scales in the quartet circle, chords, and etudes.
- Understand the more advanced elements of melodic percussion technique, small drum as well as the basic elements of selected orchestral instruments, basic limb coordination when playing a percussion ensemble
- have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and how to create them.
- capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments and

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

Brief outline of course (contents standard):
playing minor scales of the quartet circle in 4 shifts, playing minor and major chord decompositions, zm7
playing etudes and technical exercises with a focus on further development of technique, with a gradual increase in demands on practical solutions to technical problems
playing selected orchestral instruments
the basics of playing a set of percussion instruments
playing technical exercises and selected compositions

Recommended literatue:
PETERS, Mitchell. Fundamental Method for Mallets
ŽIVKOVIČ, Nebojša Jovan. Funny Mallets - výber
AGOSTINI, Dante. Rhythmic Solfeggio
WILCOXON, Charlie. The All American Drummers - výber
KNAUER, Heinrich. Paukenschule
KUBÁNEK, Libor. Škola hry na bicí soupravu - výber
Hudobná literatúra v archíve pedagóga.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 2

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

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn316/22	**Course title:** Basics of playing percussion instruments 4

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

Number of credits: 1

Recommended semester of study: 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for passing the course with regard to the level of maturity:
Chromatic, whole-tone scale
3 etudes or lighter recitals on xylophone, vibraphone, or marimba
4 etudes on small drum
4 etudes on timpani
Perfecting coordination on a percussion set
Fundamentals of playing orchestral percussion instruments (timpani, cymbals, tambourine,...)
Prerequisites for the practical examination (final performance):
1 etude melodic instruments
1 etude small drum - classical interpretation
1 etude small drum - rudimentary interpretation
1 etude timpani
1 etude on percussion set
Playing by ear is not a requirement

Educational outcomes (performance standard):
Upon successful completion of the 4th semester learning process, the student will:
- be able to take a more advanced orientation on a musical instrument as part of their technical training.
- Understand more advanced elements of melodic percussion and small drum technique as well as basic elements of selected orchestral instruments, further developing limb coordination while playing a percussion ensemble
- to have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and ways of creating them
- be capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments and the small drum. He expands his overview in the instructional and performance literature for percussion instruments as well as his music-theoretical knowledge in a practical level.

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

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 1

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

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn317/22	**Course title:** Basics of playing percussion instruments 5

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

Number of credits: 1

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Molar scales - quart circle up to 4 shifts, decomposition, zm7
3 etudes or lighter recitals on xylophone, vibraphone, or marimba
4 etudes on small drum
4 etudes on timpani
Fundamentals of playing orchestral percussion instruments (timpani, cymbals, tambourine,...)
Fundamentals of playing a percussion set
Prerequisites for the practical examination (final performance):
1 etude melodic instruments
1 etude small drum - classical interpretation
1 etude small drum - rudimentary interpretation
1 etude timpani
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
Upon successful completion of the 5th semester education process, the student will:
- Be capable of more advanced orientation on a musical instrument as part of technical training. He/she will reinforce the penetration of music theory into practice in the study of minor scales in the quartet circle, chords, and etudes.
- Understand the more advanced elements of melodic percussion technique, small drum as well as the basic elements of selected orchestral instruments, basic limb coordination when playing a percussion ensemble
- have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and how to create them.
- capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments and

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

Brief outline of course (contents standard):
playing minor scales of the quartet circle in 4 shifts, playing minor and major chord decompositions, zm7
playing etudes and technical exercises with a focus on further development of technique, with a gradual increase in demands on practical solutions to technical problems
playing selected orchestral instruments
the basics of playing a set of percussion instruments
playing technical exercises and selected compositions

Recommended literatue:
PETERS, Mitchell. Fundamental Method for Mallets
ŽIVKOVIČ, Nebojša Jovan. Funny Mallets - výber
AGOSTINI, Dante. Rhythmic Solfeggio
WILCOXON, Charlie. The All American Drummers - výber
KNAUER, Heinrich. Paukenschule
KUBÁNEK, Libor. Škola hry na bicí soupravu - výber
Hudobná literatúra v archíve pedagóga.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn318/22	**Course title:** Basics of playing percussion instruments 6

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

Number of credits: 1

Recommended semester of study: 6.

Degree of study: I.

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:
Chromatic, whole-tone scale
3 etudes or lighter recitals on xylophone, vibraphone or marimba
4 etudes on small drum
4 etudes on timpani
Perfecting coordination on a percussion set
Fundamentals of playing orchestral percussion instruments (timpani, cymbals, tambourine,...)
Prerequisites for the practical examination (final performance):
1 etude melodic instruments
1 etude small drum - classical interpretation
1 etude small drum - rudimentary interpretation
1 etude timpani
1 etude on percussion set
Playing by ear is not a requirement

Educational outcomes (performance standard):
Upon successful completion of the 6th semester learning process, the student will:
- be able to take a more advanced orientation on a musical instrument as part of their technical training.
- Understand more advanced elements of melodic percussion and small drum technique as well as basic elements of selected orchestral instruments, further developing limb coordination while playing a percussion ensemble
- to have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and ways of creating them
- be capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments

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

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

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz32/26	**Course title:** Choir Vocal Practice 2

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%)
- attending a concert or other public performance (30%)
- recording artistic performances in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- understand the technique of vocal expression in a choir
- know and be able to intonate in the choir and in his/her vocal group
- be able to respond to the conductor's gesture and understand the artistic requirements of the conductor
- be able to perform specific pieces from a given ensemble's dramaturgical plan

Brief outline of course (contents standard):
1. Familiarization with the technique of vocal expression in the choir.
2. Familiarity with the principles of choral intonation.
3. Acquiring artistic expression in a choral ensemble.
4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir

Recommended literatue:
A selection of world and Slovak choral literature of various periods and genres.
The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 03.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 03.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz35/26	**Course title:** Choir Vocal Practice 5

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (30%)
- rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%)
- attending a concert or other public performance (30%)
- recording artistic performances in the IDM AU BB (10%).

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- understand and correctly apply the technique of vocal expression in the choir
- be able to intonate 21st century compositions seamlessly in the choir
- be able to interpret compositions associated with simpler choreography
- know and be able to perform on stage specific compositions from the ensemble's dramaturgical plan

Brief outline of course (contents standard):
1. Mastering the technique of vocal expression in the choir.
2. Mastery of choral intonation even in difficult compositions of the 21st century.
3. Mastering interpretation combined with simple choreography of the ensemble
4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir

Recommended literatue:
A selection of world and Slovak choral literature of various periods and genres.
The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 03.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 03.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko01/26	**Course title:** Composition 1

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 4

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired:
- Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%)
- Attendance, consultation - 10 points (25%)
- Recording the work in the IDM database - 10 points (25%)
- Public performance of the composition and composition activities outside of course content (not a requirement for the grade, but may be considered as partial compensation for missing points in previous assessment requirements)
A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less
Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements.
Credit will not be awarded to a student who has had more than 3 unexcused absences.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions,
- be able to create small-scale musical works capable of independent compositional thinking and fixation of own musical ideas.

Brief outline of course (contents standard):
Composing compositions of smaller formations for solo instrument, duo, choir, etc.
Elaboration of composition exercises and other tasks assigned by the teacher

Recommended literatue:
BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava: SPN.
De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314.
HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 9788089427383.
JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Praha: Academia.

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko02/26	**Course title:** Composition 2

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 4

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired:
- Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%)
- Attendance, consultation - 10 points (25%)
- Recording the work in the IDM database - 10 points (25%)
- Public performance of the composition and composition activities outside of course content (not a requirement for the grade, but may be considered as partial compensation for missing points in previous assessment requirements)

A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less
Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements.
Credit will not be awarded to a student who has had more than 3 unexcused absences.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions,
- be able to create musical works of smaller scale,
- capable of independent compositional thinking and fixation of own musical ideas.

Brief outline of course (contents standard):
Composing compositions for piano, accordion, or for harmonic and melodic instrument/human voice (sonatina, suite, song cycle, etc.).
Elaboration of composition exercises and other tasks assigned by the teacher.

Recommended literatue:
BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava: SPN.
De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314.
HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 9788089427383.
JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Praha: Academia.

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko03/26	**Course title:** Composition 3

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 4

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired:
- Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%)
- Attendance, consultation - 10 points (25%)
- Recording the work in the IDM database - 10 points (25%)
- Public performance of the composition and composition activities outside of course content (not a requirement for the grade, but may be considered as partial compensation for missing points in previous assessment requirements)

A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less
Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements.
Credit will not be awarded to a student who has had more than 3 unexcused absences.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions,
- be able to create chamber works of appropriate scale,
- capable of independent compositional thinking, fixation of own musical ideas.

Brief outline of course (contents standard):
Composing compositions for string quartet or other type of string ensemble (trio, quintet, sextet, etc.).
Elaboration of composition exercises and other tasks assigned by the teacher.

Recommended literatue:
BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava: SPN.
De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314.
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
PERSICHETTI, Vincent. 1961. Twentieth Century Harmony. New York: W. W. Norton & Company
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
RYCHLÍK, Jan a kolektív. 1968. Moderní instrumentace. Praha: Panton.
ZICH, Jaroslav. 1986. Orchestrace a sborová sazba: kapitoly a studie. Praha: Panton.
SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.
Partitúry zo svetovej hudobnej literatúry, prípadne iná relevantná literatúra, súvisiaca so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko04/26	**Course title:** Composition 4

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 4

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired:
- Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%)
- Attendance, consultation - 10 points (25%)
- Recording the work in the IDM database - 10 points (25%)
- Public performance of the composition and composition activities outside of course content (not a requirement for the grade, but may be considered as partial compensation for missing points in previous assessment requirements)

A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less
Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements.
Credit will not be awarded to a student who has had more than 3 unexcused absences.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions,
- be able to create chamber works of appropriate scale,
- capable of independent compositional thinking, fixation of own musical ideas.

Brief outline of course (contents standard):
Composing compositions for wind quintet or other type of wind ensemble (trio, quartet, etc.).
Elaboration of composition exercises and other tasks assigned by the teacher.

Recommended literatue:
BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava: SPN.
De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314.
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
PERSICHETTI, Vincent. 1961. Twentieth Century Harmony. New York: W. W. Norton & Company.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
RYCHLÍK, Jan a kolektív. 1968. Moderní instrumentace. Praha: Panton.
ZICH, Jaroslav. 1986. Orchestrace a sborová sazba: kapitoly a studie. Praha: Panton.
SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.
Partitúry zo svetovej hudobnej literatúry, prípadne iná relevantná literatúra, súvisiaca so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko05/26	**Course title:** Composition 5

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 4

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired:
- Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%)
- Attendance, consultation - 10 points (25%)
- Recording the work in the IDM database - 10 points (25%)
- Public performance of the composition and composition activities outside of the course content (not a requirement for the grade, but may be considered to partially compensate for missing points in previous assessment requirements)

A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less
Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements.
Credit will not be awarded to a student who has had more than 3 unexcused absences.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions,
- be able to create chamber works of appropriate scale,
- capable of independent compositional thinking, fixation of own musical ideas.

Brief outline of course (contents standard):
Composing compositions for a small chamber ensemble (wind, string, percussion and other instruments, possibly using the human voice).
Elaboration of compositional exercises and other tasks assigned by the teacher.
Assignment of the topic of the bachelor thesis.

Recommended literatue:
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
PERSICHETTI, Vincent. 1961. Twentieth Century Harmony. New York: W. W. Norton & Company
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
RYCHLÍK, Jan a kolektív. 1968. Moderní instrumentace. Praha: Panton.
ZICH, Jaroslav. 1986. Orchestrace a sborová sazba: kapitoly a studie. Praha: Panton.
SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.
Partitúry zo svetovej hudobnej literatúry, prípadne iná relevantná literatúra, súvisiaca so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko06/26	**Course title:** Composition 6

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 4

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired:
- Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%)
- Attendance, consultation - 10 points (25%)
- Recording the work in the IDM database - 10 points (25%)
- Public performance of the composition and composition activities outside of the course content (not a requirement for the grade, but may be considered to partially compensate for missing points in previous assessment requirements)

A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less
Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements.
Credit will not be awarded to a student who has had more than 3 unexcused absences.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the individual compositional techniques enabling to achieve the set creative intent, the specifics of individual stylistic periods from the compositional point of view
- be able to conceptually create works of a larger scale
- capable of independent compositional thinking, fixation of own musical ideas, orientation in the field of contemporary music

Brief outline of course (contents standard):
Elaboration of a bachelor thesis - a composition for a larger instrumental or vocal-instrumental cast (chamber orchestra) of at least 15 minutes duration.
Elaboration of composition exercises and other tasks assigned by the teacher.

Recommended literatue:
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
PERSICHETTI, Vincent. 1961. Twentieth Century Harmony. New York: W. W. Norton & Company
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
RYCHLÍK, Jan a kolektív. 1968. Moderní instrumentace. Praha: Panton.
ZICH, Jaroslav. 1986. Orchestrace a sborová sazba: kapitoly a studie. Praha: Panton.
SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.
Relevantná literatúra, súvisiaca s prípravou bakalárskej práce.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko08/22	**Course title:** Composition Seminar 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Attendance, (70%)
- At least one public presentation of own work or work designated by the teacher - (20%)
- Elaboration of a seminar paper 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to present his/her own work at an adequate professional level,
- be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems
- be able to analyze and verbally take a position and any historical and contemporary musical work

Brief outline of course (contents standard):
The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.
Listening to selected works
Discussions with guests of the course

Recommended literatue:
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.
KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.
KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko09/22	**Course title:** Composition Seminar 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Attendance, (70%)
- At least one public presentation of own work or work designated by the teacher - (20%)
- Elaboration of a seminar paper 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to present his/her own work at an adequate professional level,
- be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems
- be able to analyze and verbally take a position on any historical and contemporary musical work

Brief outline of course (contents standard):
The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.

Recommended literatue:
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.
KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.
KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Vybrané partitúry analyzovaných skladieb

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko10/22	**Course title:** Composition Seminar 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Attendance, (70%)
- At least one public presentation of own work or work designated by the teacher - (20%)
- Elaboration of a seminar paper 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to present his/her own work at an adequate professional level,
- be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems
- be able to analyze and verbally take a position and any historical and contemporary musical work

Brief outline of course (contents standard):
The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.

Recommended literatue:
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.
KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.
KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Vybrané partitúry analyzovaných skladieb

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko11/22	**Course title:** Composition Seminar 4

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

Number of credits: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Attendance, (70%)
- At least one public presentation of own work or work designated by the teacher - (20%)
- Elaboration of a seminar paper 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to present his/her own work at an adequate professional level,
- be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems
- be able to analyze and verbally take a position and any historical and contemporary musical work

Brief outline of course (contents standard):
The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.

Recommended literatue:
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.
KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.
KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Vybrané partitúry analyzovaných skladieb

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 3

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko12/22	**Course title:** Composition Seminar 5

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

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Attendance, (70%)
- At least one public presentation of own work or work designated by the teacher - (20%)
- Elaboration of a seminar paper 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to present his/her own work at an adequate professional level,
- be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems
- be able to analyze and verbally take a position and any historical and contemporary musical work

Brief outline of course (contents standard):
The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.

Recommended literatue:
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.
KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.
KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Vybrané partitúry analyzovaných skladieb

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko13/22	**Course title:** Composition Seminar 6

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

Number of credits: 2

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Attendance, (70%)
- At least one public presentation of own work or work designated by the teacher - (20%)
- Elaboration of a seminar paper 10%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to present his/her own work at an adequate professional level,
- be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems
- be able to analyze and verbally take a position and any historical and contemporary musical work

Brief outline of course (contents standard):
The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.

Recommended literatue:
IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.
JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.
KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.
KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Vybrané partitúry analyzovaných skladieb

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko53/22	**Course title:** Composition teaching methodology at art schools 1

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

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

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 Methodological Procedures of Lesson Preparation
- Know how to classify teaching methods, forms of education and work
Be able to logically construct the structure of a lesson

Brief outline of course (contents standard):
- Preparation of the lesson
- Lesson structure
- Forms and methods of education
- Objectives of the lesson

Recommended literatue:
KALHOUS, Zdenék., OBST, Oto. a kol.2002. Školní didaktika. Praha : Portál. ISBN 80-7178-253-X.
PETLÁK, Erich.1997. Všeobecná didaktika. Bratislava : IRIS. ISBN: 80-88778-49-2.
PETTY. Goefrrey. 1996. Moderní vyučování. Praha: Vydavateľstvo Portál. ISBN 978-80-7367-427-4
SILBERMAN, Marc. 101 metod pro aktivní výcvik a vyučování. Praha : Portál, 1997.
SITNÁ, Daniela. 2009. Metódy aktívního vyučování. Praha : Portál, 2009. ISBN 978-80-7367-246-1.

Language of instruction:
Slovak

Notes:
The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13, Individual creative work: 10, Self-study: 7

Course assessment
Total number of assessed students: 2

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko78/26	**Course title:** Consultations on the written reflection on an artwork 1

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

Number of credits: 1

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- written reflection on a work of art (in-progress draft) (60%)

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to:
- formulate independent stances and solutions regarding interpretative challenges, focusing on the compositions included in the repertoire of the bachelor's degree recital
- draft an interpretative analysis of the performed piano works, both in writing and orally
- identify the expressive, interpretative, and technical challenges arising from the nature of the works performed
- justify their own interpretative approaches and solutions

Brief outline of course (contents standard):
Addressing interpretive challenges:
- working with expressive devices
- working with tone
- relaxing the playing apparatus
- technical preparation for piano performance
- student presentations of practical seminar projects
- verbalizing one's own professional and artistic intentions
- comparing interpretive approaches

Recommended literatue:
KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006
KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s.
NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963.
DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s.

Language of instruction:

Slovak

Notes:
The total student workload based on credits is 30 hours per semester (1 credit / 30 hours of work): 7 hours of contact instruction, 13 hours of independent study, and 10 hours of individual creative activity.

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

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

Last changed: 18.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko79/26	**Course title:** Consultations on the written reflection on an artwork 2

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

Number of credits: 1

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- written reflection on an artwork in printed form (60%)

Educational outcomes (performance standard):
Upon successful completion of the study program, the student will be able to:
- formulate independent stances and solutions regarding interpretative challenges, focusing on the compositions included in the repertoire of the bachelor's degree recital
- draft an interpretative analysis of the performed piano works, both in writing and orally
- identify the expressive, interpretative, and technical challenges arising from the nature of the works performed
- justify their own interpretative approaches and solutions

Brief outline of course (contents standard):
Addressing interpretive challenges:
- working with expressive devices
- working with tone
- relaxing the playing apparatus
- technical preparation for piano performance
- student presentations of practical seminar projects
- verbalizing one's own professional and artistic intentions
- comparing interpretive approaches

Recommended literatue:
KOGAN, Grigorij Michajlovič. 2009. Práca pianistu. HTF VŠMU, Bratislava 2009. 174 s. ISBN 978-80-89454-006
KOGAN, Grigorij Michajlovič. 1991. Pred bránou majstrovstva. HTF VŠMU, Bratislava 1991. 104 s.
NEJGAUZ, Genrich. 1963. Poetika klavíra. SHU, Bratislava 1963.
DOBRODINSKÝ, Ján Mária. 1991. Interpretácia barokových orchestrálnych a vokálno-inštrumentálnych skladieb. HTF VŠMU, Bratislava 1991. 89 s. 236 s.

Language of instruction:

Slovak

Notes:
The total student workload based on credits is 30 hours per semester (1 credit / 30 hours of work): 7 hours of contact instruction, 13 hours of independent study, and 10 hours of individual creative activity.

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

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

Last changed: 18.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP048/26	**Course title:** Conversations in English 1

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

Number of credits: 1

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will be able to understand a wide range of challenging, longer texts and recognize their implicit meanings. He/she will be able to express himself/herself fluently and spontaneously without too much apparent searching for expressions. Can use language flexibly and effectively for social, academic or professional purposes. Can produce clear, well-organised and detailed text on complex topics, demonstrating command of
compositional techniques, connective expressions and means of cohesion.

Brief outline of course (contents standard):
Vocabulary: Truth and falsehood, communication, relationships, conflicts and problems;
- Grammar: 0., 1. and 2. conditionals, alternatives with "when" (if);
- Speaking (oral interaction and independent oral expression): Asking for advice and then responding;
- Comprehension (reading and listening): If I keep this, I will be rich;
- Writing: Pre- and counter-essay.

Recommended literatue:
DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7.
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9.
CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9.
MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8.
SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.

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

Language of instruction:
English

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

Course assessment
Total number of assessed students: 0

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

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP054/26	**Course title:** Conversations in English 1

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

Number of credits: 1

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Active participation in lexical, grammatical and conversational exercises (40%)
- Completion of homework (grammar, lexical exercises)

The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her area (description of past events - weekend, holiday);
- be able to ask and answer questions about personal preferences; be able to describe in simple terms his/her experiences, observations; be able to react to temporal events, current environment and past tense issues;
- understand and use familiar everyday expressions and basic phrases; basic knowledge and overview of Italian music and musical expressions;
- able to interact in a simple way.

Brief outline of course (contents standard):
1. Passato prossimo - compound past tense
2. Description of a weekend, holiday in the past tense
3. Italy and music
4. Musical expressions

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7
BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9

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

Language of instruction:
Italian

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

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP001-1/24	**Course title:** Creation of an artistic portfolio 1

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

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class
- Elaboration of partial tasks
- Record artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Able to create a plan for his/her own professional development
- Be able to define the different types of portfolios
- Is able to create a portfolio of his/her own artistic profiling and present it adequately in the online space

Brief outline of course (contents standard):
- Initial sources for the creation of a personal portfolio
- Types of portfolios (professional, presentational, certofootage)
- Procedures and portfolio construction

Recommended literatue:
BRANDL, Werner., 2004. Portfolios in der Lhrerbildung – Ein Beitrag zur Kompetenzentwicklung? In: Prednáška na 16. spolkovej konferencii o školskej psychológii. Norinberg.
Dostupné z: http://www.evb-online.de/docs/Portfolios_in_der_Lehrerbildung.pdf
SEBEROVÁ, Alena. a Mattin. MALČÍK, 2009. Autoevaluace školy - od teorie k praxi a výzkumu. Ostrava: Ostravská univerzita. ISBN 978-80-7368-759-5.
TRUNDA, Jiři., 2012. Profesní portfolio učitele. Praha: Národní ústav pro vzdělávání. ISBN 978-80-87063-62-0
Dostupné z: http://www.nuov.cz/uploads/AE/evaluacni_nastroje/09_Profesni_portfolio_ucitele.pdf
VALACHOVÁ, Daniela, LIPÁROVÁ, Lenka., GAŠPEROVÁ, Júlia. 2018. CREA – AE Kreatívne reflexívne emocionálne alternatívne - umelecké vzdelávanie. IN: Zborník z elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3

Dostupné z: https://konferencia.kreativnevzdelavanie.sk/wp content/uploads/2019/02/ Zbornik_CREA2018.pdf
VALENT, Marián., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.
Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/ m._valent_plan_profesijneho_rozvoja_podla_novej_legislativy.pdf

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 28

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP002-1/24	**Course title:** Creation of an artistic portfolio 2

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

Number of credits: 1

Recommended semester of study: 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class
- Presentation of own porfolio
- Record artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Starting resources for the creation of a personal portfolio
- Types of portfolios (professional, presentation, certofolio)
- Procedures and portfolio creation

Brief outline of course (contents standard):
- Initial sources for the creation of a personal portfolio
- Types of portfolios (professional, presentational, certofootage)
- Procedures and portfolio construction

Recommended literatue:
BRANDL, Werner., 2004. Portfolios in der Lhrerbildung – Ein Beitrag zur Kompetenzentwicklung? In: Prednáška na 16. spolkovej konferencii o školskej psychológii. Norinberg.
Dostupné z: http://www.evb-online.de/docs/Portfolios_in_der_Lehrerbildung.pdf
SEBEROVÁ, Alena. a Mattin. MALČÍK, 2009. Autoevaluace školy - od teorie k praxi a výzkumu. Ostrava: Ostravská univerzita. ISBN 978-80-7368-759-5.
TRUNDA, Jiři., 2012. Profesní portfolio učitele. Praha: Národní ústav pro vzdělávání. ISBN 978-80-87063-62-0
Dostupné z: http://www.nuov.cz/uploads/AE/ evaluacni_nastroje/09_Profesni_portfolio_ucitele.pdf
VALACHOVÁ, Daniela, LIPÁROVÁ, Lenka., GAŠPEROVÁ, Júlia. 2018. CREA – AE Kreatívne reflexívne emocionálne alternatívne - umelecké vzdelávanie. IN: Zborník z elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3
Dostupné z: https://konferencia.kreativnevzdelavanie.sk/wp content/uploads/2019/02/ Zbornik_CREA2018.pdf

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 26

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP003-1/24	**Course title:** Creation of an artistic portfolio 3

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

Number of credits: 1

Recommended semester of study: 3., 5.

Degree of study: I.

Prerequisities :

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

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Able to create his/her own artistic portfolio as a kind of artistic CV
- Know the grant schemes in Slovakia and write a project
- Know the importance of dramaturgy as a criterion for artistic output
- Can identify the latest social media trends and can create valuable content

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

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

POTANOVIČOVÁ, M., 2021. Ako vytvoriť obsah na sociálne siete, ktorý zaujme? [online]. 2021 [cit. 2023-05-29]. Dostupné na: https://bystriny.sk/magazin/ako-vytvorit-obsahna-socialne-siete-ktory-zaujme.html
TRUNDA, Jiři., 2012. Profesní portfolio učitele. Praha: Národní ústav pro vzdělávání. ISBN 978-80-87063-62-0
Dostupné z: http://www.nuov.cz/uploads/AE/ evaluacni_nastroje/09_Profesni_portfolio_ucitele.pdf
VALACHOVÁ, Daniela, LIPÁROVÁ, Lenka., GAŠPEROVÁ, Júlia. 2018. CREA – AE Kreatívne reflexívne emocionálne alternatívne - umelecké vzdelávanie. IN: Zborník z elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3
Dostupné z: https://konferencia.kreativnevzdelavanie.sk/wp content/uploads/2019/02/ Zbornik_CREA2018.pdf
VALENT, M., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.
Dostupné z: https://mpc-edu.sk/plan-profesijneho-rozvojapodla-novej-legislativy
Webové stránky rôznych grantových schém
https://www.grantexpert.sk/?gad_source=1&gclid=EAIaIQobChMIzYqYxMfIhQMVnJmDBx3ctAO9EAMYASAAEgLpavD_BwE

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP004-1/24	**Course title:** Creation of an artistic portfolio 4

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

Number of credits: 1

Recommended semester of study: 4., 6.

Degree of study: I.

Prerequisities :

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

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- Able to create his/her own artistic portfolio as a kind of artistic CV
- Know the grant schemes in Slovakia and write a project
- Know the importance of dramaturgy as a criterion for artistic output
- Can identify the latest social media trends and can create valuable content

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

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

POTANOVIČOVÁ, M., 2021. Ako vytvoriť obsah na sociálne siete, ktorý zaujme? [online]. 2021 [cit. 2023-05-29]. Dostupné na: https://bystriny.sk/magazin/ako-vytvorit-obsahna-socialne-siete-ktory-zaujme.html
TRUNDA, Jiři., 2012. Profesní portfolio učitele. Praha: Národní ústav pro vzdělávání. ISBN 978-80-87063-62-0
Dostupné z: http://www.nuov.cz/uploads/AE/evaluacni_nastroje/09_Profesni_portfolio_ucitele.pdf
VALACHOVÁ, Daniela, LIPÁROVÁ, Lenka., GAŠPEROVÁ, Júlia. 2018. CREA – AE Kreatívne reflexívne emocionálne alternatívne - umelecké vzdelávanie. IN: Zborník z elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3
Dostupné z: https://konferencia.kreativnevzdelavanie.sk/wp content/uploads/2019/02/Zbornik_CREA2018.pdf
VALENT, M., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.
Dostupné z: https://mpc-edu.sk/plan-profesijneho-rozvojapodla-novej-legislativy
Webové stránky rôznych grantových schém
https://www.grantexpert.sk/?gad_source=1&gclid=EAIaIQobChMIzYqYxMfIhQMVnJmDBx3ctAO9EAMYASAAEgLpavD_BwE

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.KoSS3/26	**Course title:** Defense of a Work of Art with a Written Reflection
Type, load and method of educational activities: **Type:** **Recommended load (in hours):** **Weekly: Whole study period total:** **Method :** present	
Number of credits: 7	
Recommended semester of study: 5., 6..	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Preparation of the artistic component of the bachelor's thesis - Preparation of the written component of the bachelor's thesis—reflection - Defense before the committee	
Educational outcomes (performance standard): Upon successful completion of the educational program, the student will be able to: - independently present a musical work; - understand the processes involved in reflecting on an artistic performance; - interpret and present their work verbally; - interpret and present their work in writing; - be able to apply the knowledge gained from music theory courses to their own artistic presentation.	
Brief outline of course (contents standard): 1. Preparation and performance of an artistic piece 2. Defense of the artistic performance before a committee 3. Writing a reflection on the artistic performance 4. Presentation of one's own reflection on the artistic performance 5. Interpretation and presentation of the artistic performance and presentation of perspectives on musical culture.	
Recommended literatue: depending on the nature of the topic of the bachelor's thesis, in the form of an artistic performance accompanied by reflection	
Language of instruction: Slovak	
Notes: The student's total course load is 90 hours per semester (1 credit = 30 hours of work).	

Course assessment Total number of assessed students: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
Instructor:					
Last changed: 19.08.2026					
Granted by:					

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KIDM/IDM13/24	**Course title:** External lecturer expansion course
Type, load and method of educational activities: **Type:** block lessons **Recommended load (in hours):** **Weekly: Whole study period total:** 21s **Method :** present	
Number of credits: 2	
Recommended semester of study:	
Degree of study: I.	
Prerequisities :	
Course completion conditions: A minimum 90 percent attendance in all block classes of the course is required for passing the course and for the grade to be awarded. A failing grade will be awarded to a student who fails to meet the requirement.	
Educational outcomes (performance standard): Learning outcomes: The purpose of this special course is to flexibly award credit to students for extra activity and participation associated with attending ad hoc courses taught by external lecturers from foreign partner institutions, mostly within the Erasmus programme. The external training courses organised under the heading of this course are mostly non-repeatable one-off activities coming as an immediate offer from foreign lecturers from partner institutions. The courses offer students the opportunity to gain knowledge and know-how from the wider European educational area and professional practice and allow the institution to gain immediate access to new people, their knowledge and experience. They also link external and internal environments. After completing extension courses organised on an ad hoc basis during the academic year at the College, the student acquires new knowledge on a variety of topics in the arts, skills and know-how in the subject areas on which the courses focus. They will expand their linguistic, professional and intercultural competences and contacts.	
Brief outline of course (contents standard): It will be determined on an ad hoc basis based on the specific course.	
Recommended literatue: It will be determined on an ad hoc basis based on the recommendations of the external lecturer for the specific course.	
Language of instruction:	
Notes: - The course has variable content determined by the specific course agreed upon. The content will be communicated in advance by the study department and will allow enrolment in this course in order to be able to obtain credits	

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

Course assessment

Total number of assessed students: 5

ABS	NEABS
100.0	0.0

Instructor: PaedDr. Mgr. Peter Vítko

Last changed: 30.06.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP043/22	**Course title:** Foreign Language - English 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will be able to understand sentences and frequently used expressions related to the area of immediate concern to him/her (e.g. the most basic information about himself/herself, family, shopping, local geography and employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and common matters. Will be able to describe in simple terms his/her family background, immediate surroundings and issues in areas of essential needs.

Brief outline of course (contents standard):
Vocabulary: appearance, clothes, shoes, accessories and fashion;
- Grammar: Present simple tense, present progressive tense, status and dynamic verbs, definite and indefinite
Articles;
- Speaking (oral interaction and independent oral expression): Participation in conversation;
- Comprehension (reading and listening): Power of appearance;
- Writing: Informal letter.

Recommended literatue:
DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7.
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9.
CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9.
MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8.
SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 127

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

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP044/22	**Course title:** Foreign Language - English 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will understand the main points of clear written input about familiar things he/she regularly encounters at work, school, leisure, etc. He/she will be able to find his/her way around most situations that may arise when travelling in an area where the language is spoken. Can produce a simple, coherent text on topics familiar to him/her or of personal interest to him/her
is interested in. Can describe their experiences and events, dreams, hopes and ambitions and briefly justify and explain their views and plans.

Brief outline of course (contents standard):
- Vocabulary: Scientific research, phrases with thought and mind, drone users, science and technology;
- Grammar: Simple prepositional tense and progressive prepositional tense;
- Speaking (oral interaction and independent oral expression): Making choices;
- Comprehension (reading and listening): Sci- fi or science fact;
- Writing: Blog post.

Recommended literatue:
DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7.
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9.
CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9.
MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8.
SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.

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

Language of instruction:
English

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

Course assessment
Total number of assessed students: 122

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

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP045/22	**Course title:** Foreign Language - English 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will understand the main points of clear written input about familiar things he/she regularly encounters at work, school, leisure, etc. He/she will be able to find his/her way around most situations that may arise when travelling in an area where the language is spoken. Can produce a simple, coherent text on topics familiar to him/ her or of personal interest to him/her
is interested in. Can describe their experiences and events, dreams, hopes and ambitions and briefly justify and explain their views and plans.

Brief outline of course (contents standard):
- Vocabulary: Sports and fitness, injury, accident and emergency, diet and nutrition;
- Grammar: Simple past tense, past tense progressive, pre-past simple tense, English link used to/ would;
- Speaking (oral interaction and independent oral expression): Being polite;
- Comprehension (reading and listening): Grow your food, eat well, be healthy;
- Writing: Short story.

Recommended literatue:
DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7.
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9.
CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9.
MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8.
SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.

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

Language of instruction:
English

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

Course assessment
Total number of assessed students: 89

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

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP046/22	**Course title:** Foreign Language - English 4

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

Number of credits: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will understand the main ideas of a complex text on concrete and abstract topics, including professional discussions in his/her specialisation. He/she will communicate at a level of fluency and spontaneity that enables him/her to carry on a normal conversation with native speakers without increased effort for any of the interactants. Can produce clear, detailed text on a variety of topics and explain his/her point of view on current issues, indicating the advantages and disadvantages of different options.

Brief outline of course (contents standard):
- Vocabulary: Air travel, holiday phrases, travel essentials and phrases, urban transport;
- Grammar: Modal and linking verbs, definite and indefinite linking clauses;
- Speaking (oral interaction and independent oral expression): Expressing agreement and disagreement;
- Comprehension (reading and listening): How to survive a holiday together?
- Writing: Formal letter.

Recommended literatue:
DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7.
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9.
CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9.
MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8.
SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.
SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Workbook. Oxford: Oxford University Press. ISBN 0- 19- 470225- 1.

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

Language of instruction:
English

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

Course assessment
Total number of assessed students: 85

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

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP047/22	**Course title:** Foreign Language - English 5

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

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will understand the main ideas of a complex text on concrete and abstract topics, including professional discussions in his/her specialisation. He/she will communicate at a level of fluency and spontaneity that enables him/her to carry on a normal conversation with native speakers without increased effort for any of the interactants. Can produce clear, detailed text on a variety of topics and explain his/her point of view on current issues, indicating the advantages and disadvantages of different options.

Brief outline of course (contents standard):
Vocabulary: Personal adjectives, study, work and employment;
- Grammar,
- Speaking (oral interaction and independent oral expression): Describing weaknesses and strengths;
- Comprehension (reading and listening): The world of work in the future;
- Writing: personal statement.

Recommended literatue:
DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7.
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9.
CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9.
MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8.
SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.
SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Workbook. Oxford: Oxford University Press. ISBN 0- 19- 470225- 1.

WATCYN- JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978- 0- 14- 080834- 6.
YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978- 0- 07- 177085- 9.

Language of instruction:
English

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

Course assessment
Total number of assessed students: 79

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

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP049/22	**Course title:** Foreign Language - Italian Language 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Active participation in lexical, grammatical and conversational exercises (40%)
- Completion of homework (grammar, lexical exercises)

The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic grammatical phenomena, understand sentences and frequently used expressions in the areas close to his/her own (introducing oneself, studying, working);
- be able to introduce himself/herself and others; be able to ask and answer questions about personal details; be able to describe in simple terms his/her background, current environment and issues related to current needs;
- understand and use familiar everyday expressions and basic phrases;
- able to interact in a simple way.

Brief outline of course (contents standard):
1. Pronunciation accent
2. Basic phrases
3. Timing of the verbs ESSERE and AVERE
4. Gender and number of nouns and adjectives
5. Definite and indefinite articles
6. Timing of regular verbs - ARE, - ERE, - IRE

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7

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

Language of instruction:
Italian

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

Course assessment
Total number of assessed students: 76

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP050/22	**Course title:** Foreign Language - Italian Language 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Active participation in lexical, grammatical and conversational exercises (40%)
- Completion of homework (grammar, lexical exercises)

The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic grammatical phenomena, understand sentences and frequently used expressions in the areas close to his/her own (introduction, leisure, family, invitation to a performance);
- be able to introduce himself/herself and others; be able to ask and answer questions about personal details; be able to describe in simple terms his/her background, current environment and issues related to current needs;
- understand and use familiar everyday expressions and basic phrases;
- able to interact in a simple way.

Brief outline of course (contents standard):
1. Italy and Italian regions, cities
2. Family
3. Invitation to a concert/performance
4. Timing of irregular verbs
5. Free time

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7
BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9

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

Language of instruction:
Italian

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

Course assessment
Total number of assessed students: 71

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP051/22	**Course title:** Foreign Language - Italian Language 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Active participation in lexical, grammatical and conversational exercises (40%)
- Completion of homework (grammar, lexical exercises)

The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic grammatical phenomena, understand sentences and frequently used expressions in areas close to his/her own (preferences, hobbies, expression of opinion, occupation, professions);
- be able to ask and answer questions about personal preferences; be able to describe his/her feelings in simple terms; be able to respond to questions in a job interview, the current environment and issues related to current needs;
- understand and use familiar everyday expressions and basic phrases;
- able to interact in a simple way.

Brief outline of course (contents standard):
1. Simple prepositions
2. Auxiliary verbs
3. The verb PIACERE, expressing preferences
4. Occupation and professions
5. Job interview

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7
BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9

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

Language of instruction:
Italian

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

Course assessment
Total number of assessed students: 46

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP052/22	**Course title:** Foreign Language - Italian Language 4

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

Number of credits: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Active participation in lexical, grammatical and conversational exercises (40%)
- Completion of homework (grammar, lexical exercises)

The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her area (preferences, shopping, daily routine);
- be able to ask and answer questions about personal shopping preferences; be able to describe his/her feelings in simple terms; be able to respond to Italian gestures, the current environment and issues related to current needs;
- understand and use familiar everyday expressions and basic phrases;
- able to interact in a simple way.

Brief outline of course (contents standard):
1. Shops and services
2. Box office - ticket purchase
3. Italian gestures
4. Reversible verbs
5. Daily routine

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7
BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9

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

Language of instruction:
Italian

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

Course assessment
Total number of assessed students: 46

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP053/22	**Course title:** Foreign Language - Italian Language 5

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

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (50%)
- Active participation in lexical, grammatical and conversational exercises (40%)
- Completion of homework (grammar, lexical exercises)

The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her field (clock and time, description of place, housing, café);
- be able to ask and answer questions about time preferences; be able to describe his/her observations in simple terms; be able to respond to time events, current environment and issues related to the description of place, house, housing;
- understand and use familiar everyday expressions and basic phrases; basic knowledge and overview of Italian operas and theatres;
- able to interact in a simple way.

Brief outline of course (contents standard):
1. Hours and time, opening times in Italy
2. Serial numbers, description of place, house
3. Pronouns with accusative, adverbs, particle CI
4. Italian lifestyle - coffee, bar
5. Italian operas and theatres

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7

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

Language of instruction:
Italian

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

Course assessment
Total number of assessed students: 46

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko72/26	**Course title:** Fundamentals of Working with Music Software 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in classes: 60%
- Completion of tasks and assignments set by the instructor: 40%
- Recording of artistic outputs in IDM AU BB

Educational outcomes (performance standard):
This course focuses on acquiring fundamental practical skills in using music software—primarily DAWs, notation programs, and graphic editors—and applying them to music composition, arranging, and production. It provides technical support for the student's compositional practice and expands their toolkit for creative and comprehensive composition.
Upon successful completion of the course, the student will:
- be familiar with various types of notation software and music software (primarily DAWs)
- be proficient in using notation programs such as Sibelius, Dorico, MuseScore, etc.
- master basic functions and audio operations within DAW software
- be able to incorporate non-native graphic elements into scores within notation software by creating vector graphics using programs like Inkscape, Adobe Illustrator, etc.
- be familiar with the fundamentals of the MIDI (Musical Instrument Digital Interface) protocol
- be able to utilize the aforementioned software and elements in their own work

Brief outline of course (contents standard):
- Overview of notation software (Sibelius, Dorico, MuseScore) and working with their specific components
- Graphic and formal aspects of the created score
- Overview of music software, primarily DAW-type applications (Reaper, Ableton Live, Logic Pro, Pro Tools, Cubase, etc.)
- Fundamentals of working with DAWs – specific functions and their practical application, basic operations involving audio and its parameters
- Core functionality and working with MIDI in notation software and DAWs (e.g., quantization, dynamics, articulation, pedaling, etc.)
- Various options and approaches to creating an audio demo of an original composition
- User interface, project organization, and demonstration of creating specific project outputs

Recommended literatue:

Avid. 2024. Sibelius Reference Guide, Version 2024.10. Avid Technology, Inc.
https://resources.avid.com/SupportFiles/Sibelius/2024.10/Sibelius_Reference.pdf
Dorico Pro Help.
https://www.steinberg.help/r/dorico-pro/6.1/en
MuseScore - Príručka.
https://musescore.org/sk/prirucka
Haddaway. A. 2024. DAW 101: The Beginner's Blueprint for Music Production Software. Independently published. ISBN-13: 979-8324839765. 57 s.
Inkscape Documentation Authors. 2026. Inkscape Beginners' Guide. 241 s.
https://app.readthedocs.org/projects/inkscape-manuals/downloads/pdf/latest/
BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4.
Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474
Odborné publikácie o hudobnej produkcii, online tutoriály a dokumentácia výrobcov.

Language of instruction:
Slovak

Notes:
The total student workload based on credits is 60 hours per semester (1 credit / 30 hours of work).
In-person: 13; Individual creative work: 30; Self-study: 17.

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Pavol Béreš, Mgr. art. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko73/26	**Course title:** Fundamentals of Working with Music Software 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in classes: 60%
- Completion of tasks and assignments set by the instructor: 40%
- Recording of artistic outputs in IDM AU BB

Educational outcomes (performance standard):
The course focuses on acquiring intermediate-level practical skills in using music software —primarily DAWs, notation programs, and graphic editors—and applying them to music composition, arranging, and production. It provides technical support for the student's compositional practice and expands their toolkit for creative and comprehensive composition.
Upon successful completion of the course, the student will:
- Master intermediate-level functions of notation software (e.g., Sibelius, Dorico, MuseScore).
- Be proficient in using intermediate-level DAW features and various types of VST (Virtual Studio Technology) plugins (virtual instruments, effects, sampling), as well as controlling these elements via MIDI protocols and MIDI controllers.
- Be able to create alternative (graphic, open, and hybrid) scores by combining elements from notation and graphic software (e.g., Inkscape, Adobe Illustrator, GIMP).
- Be capable of creating projects utilizing the aforementioned software and elements.

Brief outline of course (contents standard):
- Intermediate-level features of notation and graphics software, focusing on the creation of complex, graphic, open, and hybrid scores
- Intermediate-level work with DAW software (recording, routing, mixing, rendering, etc.)
- Working with VST plugins (virtual instruments, effects, creative possibilities) and controlling them via MIDI controllers
- User interface, organization, and demonstrative creation of specific project components/outputs

Recommended literatue:
Avid. 2024. Sibelius Reference Guide, Version 2024.10. Avid Technology, Inc.
https://resources.avid.com/SupportFiles/Sibelius/2024.10/Sibelius_Reference.pdf
Dorico Pro Help.
https://www.steinberg.help/r/dorico-pro/6.1/en
MuseScore - Príručka.

https://musescore.org/sk/prirucka
Haddaway. A. 2024. DAW 101: The Beginner's Blueprint for Music Production Software. Independently published. ISBN-13: 979-8324839765. 57 s.
Inkscape Documentation Authors. 2026. Inkscape Beginners' Guide. 241 s. https://app.readthedocs.org/projects/inkscape-manuals/downloads/pdf/latest/
BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4.
Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474
Odborné publikácie o hudobnej produkcii, online tutoriály a dokumentácia výrobcov.

Language of instruction:
Slovak

Notes:
The total student workload based on credits is 60 hours per semester (1 credit / 30 hours of work).
In-person: 13; Individual creative work: 30; Self-study: 17.

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Pavol Béreš, Mgr. art. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko74/26	**Course title:** Fundamentals of Working with Music Software 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in classes: 60%
- Completion of tasks and assignments set by the instructor: 40%
- Recording of artistic outputs in IDM AU BB

Educational outcomes (performance standard):
This course focuses on mastering advanced practical skills in using music software—primarily DAWs, notation programs, and graphic editors—and applying them to music composition, arranging, and production. It provides technical support for the student's compositional practice and expands their toolkit for creative and complex compositional work.
Upon successful completion of the course, the student will be:
- Able to create various types of complex scores for any instrumentation using a range of notation and graphic software
- Proficient in the advanced functions of notation software (e.g., Sibelius, Dorico, MuseScore)
- Skilled in using advanced DAW features and various types of VST (Virtual Studio Technology) plugins (virtual instruments, effects, sampling), as well as controlling these elements via MIDI protocols and MIDI controllers
- Capable of creating independent, complex projects utilizing the aforementioned software and tools

Brief outline of course (contents standard):
Advanced features of notation and graphics software, focusing on the creation of complex, graphic, open, and hybrid scores
- Advanced DAW workflows (automation of various parameters, stereo/multichannel audio, etc.)
- Working with VST plugins (virtual instruments, effects, creative possibilities) and controlling them via MIDI controllers
- Using DAW software for live performance (live electronics)
- Partial development of complex projects and final outputs

Recommended literatue:
Avid. 2024. Sibelius Reference Guide, Version 2024.10. Avid Technology, Inc.
https://resources.avid.com/SupportFiles/Sibelius/2024.10/Sibelius_Reference.pdf
Dorico Pro Help.
https://www.steinberg.help/r/dorico-pro/6.1/en

MuseScore - Príručka.
https://musescore.org/sk/prirucka
Haddaway. A. 2024. DAW 101: The Beginner's Blueprint for Music Production Software. Independently published. ISBN-13: 979-8324839765. 57 s.
Inkscape Documentation Authors. 2026. Inkscape Beginners' Guide. 241 s.
https://app.readthedocs.org/projects/inkscape-manuals/downloads/pdf/latest/
BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4.
Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474
Odborné publikácie o hudobnej produkcii, online tutoriály a dokumentácia výrobcov.

Language of instruction:
Slovak

Notes:
The total student workload based on credits is 60 hours per semester (1 credit / 30 hours of work).
In-person: 13; Individual creative work: 30; Self-study: 17.

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Pavol Béreš, Mgr. art. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko66/26	**Course title:** Historical Compositional Studies 5
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 2 **Whole study period total:** 26 **Method :** present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Comprehensive music-theoretical analysis of a single work and assessment of knowledge regarding the topics covered in seminars (40%) - The total score obtained from seminars determines the final course grade as follows: a minimum of 94 points is required for grade A; 87 points for grade B; 80 points for grade C; 73 points for grade D; and 65 points (65%) for grade E. - Credits will not be awarded to a student with more than three unexcused absences from seminars.	
Educational outcomes (performance standard): Upon successful completion of the course, the student will: - possess a basic overview of the historical, technical, and methodological background of the subject matter - have practical experience with 16th- and 17th-century counterpoint and its compositional execution - understand the developmental aspects of polyphonic structure and its evolution from the 16th to the 18th century - be able to achieve an adequate level of practical proficiency in applying specific polyphonic techniques based on assigned examples and the syllabus	
Brief outline of course (contents standard): The *contrapunctus luxurians* of the Italian tradition and the *floridus* style in Germany (Schütz and Sweelinck) The synchronic-diachronic structure of J. S. Bach's counterpoint Imitative and diminutive counterpoint according to J. J. Fux's *Gradus ad Parnassum*	
Recommended literatue: FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938. JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973. KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig. HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965.	

ZAMINER, Frieder: Geschichte der Musiktheorie, Bd. 5, Darmstadt : Wissenschaftliche Buchgesellschaft, 1984. SEAY, Albert: The Expositio manus of Johannes Tinctoris. In: Journal of Music Theory, 9, 1965, s. 194–232.

Language of instruction:
Slovak

Notes:
The total student workload for the semester is 60 hours (1 credit / 30 hours of work).
In-person: 26, Individual creative work: 20, Self-study: 14.

Course assessment
Total number of assessed students: 0

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko55/22	**Course title:** Historical compositional studies 1

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have a basic overview of the historical, technical and methodological background of the issue
- have practical experience with multivoice techniques and their rate solution
- understand the developmental aspects of polyphonic structure and their changes
- be able to acquire an adequate level in the solution of individual polyphonic techniques

Brief outline of course (contents standard):
Dissonant and organic double voice
Conduct and motet rate principle
Contrapunctus diminutus and "hocqueting"
Imitatio and sincopatio in the 14th century

Recommended literatue:
FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938.
HAAS, Max: Die Musiklehre im 13.Jahrhundert von Johannes Garlandia bis Franco.IN:Frieder Zaminer: Geschichte der Musiktheorie, Bd.5,Darmstadt 1984
HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965.
JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973.
KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig.

TINCTORIS, Johannes: Opera theoretica, ed. A. Seay, 2 vols. plus vol. iia (Corpus Scriptorum de Musica, 22; n. p., 1975; vol. iia, Neuhausen-Stuttgart, 1978).
TINCTORIS, Johannes: The Art of Counterpoint [= Liber de arte contrapuncti], trans. A. Seay, Musicological Studies and Documents, 5 (Rome, 1961).

Language of instruction:
Slovak

Notes:
The total student load per semester is 60 hours (1 credit/30h of work)
Lecture: 26, Individual creative work: 20, Self-study: 14

Course assessment
Total number of assessed students: 3

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko56/22	**Course title:** Historical compositional studies 2

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have a basic overview of the historical, technical and methodological background of the issue
- have practical experience with multi-voice techniques and their typesetting
- understand the developmental aspects of polyphonic structure and their changes
- be able to acquire an adequate level in the solution of individual polyphonic techniques

Brief outline of course (contents standard):
Systematics of counterpoint according to Tinctoris in the 15th century and relevant examples
Solmisatio, mutatio and musica ficta - practical solutions of shifts in the 14th and 15th centuries
Paired imitation and canonic structures
Res facta or Contrapunctus absolutus at the turn of the 15th and 16th centuries

Recommended literatue:
FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938.
JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973.
KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig.
HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965.

ZAMINER, Frieder: Geschichte der Musiktheorie, Bd. 5, Darmstadt : Wissenschaftliche Buchgesellschaft, 1984. SEAY, Albert: The Expositio manus of Johannes Tinctoris. In: Journal of Music Theory, 9, 1965, s. 194–232.

Language of instruction:
Slovak

Notes:
The total student load per semester is 60 hours (1 credit/30h of work)
Lecture: 26, Individual creative work: 20, Self-study: 14

Course assessment
Total number of assessed students: 3

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko57/22	**Course title:** Historical compositional studies 3

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- have a basic overview of the historical, technical and methodological background of the issue
- have practical experience with 16th and 17th century counterpoint and its tariff solution
- understand the developmental aspects of polyphonic structure and its changes in the 16th-18th centuries.
- be able to acquire an adequate level of practical solution of individual polyphonic techniques according to given examples and Syllabus

Brief outline of course (contents standard):
Principles of counterpoint 16th cent. according to P.Aaron and G.Zarlin
Chromatic and enharmonic procedures according to N. Vicentino
Consonant counterpoint and Ricercar of the Venetian School (Willaert, Rore and Gabrieli)

Recommended literatue:
FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938.
JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973.
KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig.
HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965.

ZAMINER, Frieder: Geschichte der Musiktheorie, Bd. 5, Darmstadt : Wissenschaftliche Buchgesellschaft, 1984. SEAY, Albert: The Expositio manus of Johannes Tinctoris. In: Journal of Music Theory, 9, 1965, s. 194–232.

Language of instruction:
Slovak

Notes:
The total student load per semester is 60 hours (1 credit/30h of work)
Lecture: 26, Individual creative work: 20, Self-study: 14

Course assessment
Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
40.0	0.0	20.0	40.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko58/22	**Course title:** Historical compositional studies 4

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars

Educational outcomes (performance standard):
Po úspešnom ukončení procesu vzdelávania študent bude:
- mať základný prehľad o historickom, technickom a metodickom pozadí problematiky
- mať praktickú skúsenosť s kontrapunktom 16. a 17. stor a jeho sadzobným riešením
- rozumieť vývojovým aspektom polyfonickej štruktúry a jej zmenám v 16. - 18. stor.
- schopný nadobudnúť adekvátnu úroveň praktického riešenia jednotlivých polyfonických techník podľa zadaných príkladov a Sylabov

Brief outline of course (contents standard):
Contrapunctus luxurians of the Italian tradition and floridus in Germany (Schutz and Sweelinck)
Structure of the synchronous-diachronic counterpoint of J. S. Bach
imitative and diminutive counterpoint according to Gradus ad Parnassum by J.J.Fux

Recommended literatue:
FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938.
JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973.
KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig.
HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965.

ZAMINER, Frieder: Geschichte der Musiktheorie, Bd. 5, Darmstadt : Wissenschaftliche Buchgesellschaft, 1984. SEAY, Albert: The Expositio manus of Johannes Tinctoris. In: Journal of Music Theory, 9, 1965, s. 194–232.

Language of instruction:
Slovak

Notes:
The total student load per semester is 60 hours (1 credit/30h of work)
Lecture: 26, Individual creative work: 20, Self-study: 14

Course assessment
Total number of assessed students: 3

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

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko29/26	**Course title:** KOMPOST - practicum of contemporary ensemble play 1

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".

Brief outline of course (contents standard):
Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.

Recommended literatue:
ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648

COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.
MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. 2008. Brno: JAMU.
PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko30/26	**Course title:** KOMPOST - practicum of contemporary ensemble play 2

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".

Brief outline of course (contents standard):
Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.

Recommended literatue:
ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648

COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.
MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. 2008. Brno: JAMU.
PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko31/26	**Course title:** KOMPOST - practicum of contemporary ensemble play 3

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".

Brief outline of course (contents standard):
Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.

Recommended literatue:
ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648

COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
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LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.
MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
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PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko32/26	**Course title:** KOMPOST - practicum of contemporary ensemble play 4

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".

Brief outline of course (contents standard):
Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.

Recommended literatue:
ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648

COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.
MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. 2008. Brno: JAMU.
PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko33/26	**Course title:** KOMPOST - practicum of contemporary ensemble play 5

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".

Brief outline of course (contents standard):
Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.

Recommended literatue:
ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648

COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.
MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. 2008. Brno: JAMU.
PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko34/26	**Course title:** KOMPOST - practicum of contemporary ensemble play 6

Type, load and method of educational activities:
Type: Practical
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".

Brief outline of course (contents standard):
Princípy a zásady ansámblovej hry. Rôzne typy notácie a záznamu hudby. Štúdium otvorených partitúr. Analýza notového textu a jeho interpretácia. Nácvik zvoleného repertoáru a jeho príprava na predvedenie. Voľná a riadená kolektívna improvizácia. Pohyb v teréne medzi kompozíciou a improvizáciou. Rozšírené vokálne a inštrumentálne techniky. „Small home-made electronics“, „ready-mades“, zvukové objekty. Pedagogická aplikácia nadobudnutých poznatkov a schopností.

Recommended literatue:
ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648
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HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
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MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
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PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP078/26	**Course title:** Methodology of preparation and implementation of the conference and art projects 1

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

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Active participation in seminars (30%)
2. Elaboration and presentation of an art project on a given topic (50%)
3. Active solving of part-tasks (20%)
4. The course is completed by awarding credits without a grade (passed)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to projects and conferences;
- be able to give examples of foundations and funds that create space for artistic projects;
- understand the essence of preparing an art project;
- be able to prepare a project that meets the requirements and criteria for a project grant;
- Able to publicly speak and present their project.

Brief outline of course (contents standard):
- Foundations and grant-giving organisations in Slovakia.
- Foundations and grant-making organisations abroad.
- Selection of fund supporting artistic activities.
- Processing and preparation of a project of your choice.
- Presentation of the developed project to the group members.

Recommended literatue:
webové stránky organizácií podporujúcich umelecké aktivity na Slovensku
Fond na podporu umenia. Dostupné na: https://www.fpu.sk/sk/
Nadácia VÚB. Dostupné na https://www.nadaciavub.sk/
Výzvy schémy malých grantov na predkladanie žiadostí o projekt podnikanie v kultúre, kultúrne dedičstvo a kultúrna spolupráca. Dostupné na https://socialnepodniky.gov.sk/wp-content/uploads/2020/11/Podpora-kultury-a-umenia-2020.pdf
Národný štipendijný program; štipendiá a granty SAIA. Dostupné na https://www.saia.sk/
Literárny fond. Dostupné na http://www.litfond.sk/

Language of instruction:
Slovak

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
3 hours self-study
14 hours assignment solving and project preparation / semester

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

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

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP079/26	**Course title:** Methodology of preparation and implementation of the conference and art projects 2

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

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Foundations and grant-giving organisations in Slovakia.
- Foundations and grant-making organisations abroad.
- Selection of fund supporting artistic activities.
- Processing and preparation of a project of your choice.
- Presentation of the developed project to the group members.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to projects and conferences;
- be able to give examples of foundations and funds that create space for artistic projects;
- understand the essence of preparing an art project;
- be able to prepare a project that meets the requirements and criteria for a project grant;
- Able to publicly speak and present their project.

Brief outline of course (contents standard):
- Foundations and grant-giving organisations in Slovakia.
- Foundations and grant-making organisations abroad.
- Selection of fund supporting artistic activities.
- Processing and preparation of a project of your choice.
- Presentation of the developed project to the group members.

Recommended literatue:
webové stránky organizácií podporujúcich umelecké aktivity na Slovensku
Fond na podporu umenia. Dostupné na: https://www.fpu.sk/sk/
Nadácia VÚB. Dostupné na https://www.nadaciavub.sk/
Výzvy schémy malých grantov na predkladanie žiadostí o projekt podnikanie v kultúre, kultúrne dedičstvo a kultúrna spolupráca. Dostupné na https://socialnepodniky.gov.sk/wp-content/uploads/2020/11/Podpora-kultury-a-umenia-2020.pdf
Národný štipendijný program; štipendiá a granty SAIA. Dostupné na https://www.saia.sk/
Literárny fond. Dostupné na http://www.litfond.sk/

Language of instruction:

Slovak

Notes:
The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
3 hours self-study
14 hours assignment solving and project preparation / semester

Course assessment
Total number of assessed students: 0

ABS	NEABS
0.0	0.0

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

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko82/26	**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:

Degree of study: I.

Prerequisities :

Course completion conditions:
Requirements for completing the course:
- The mobility must be approved in advance by the department chair, the Erasmus coordinator, and the relevant associate dean, who will approve the conditions for the mobility period
- The student must have a completed Learning Agreement or its equivalent,
- The content of the mobility must be academically relevant to the degree program.
- The results of the mobility must be verifiably documented.
- Upon return, the student is required to submit the outputs and have them recognized.

Required Outputs
The student must submit:
- proof of completion of the mobility period,
- a portfolio of outputs (artistic or project-based),
- a written reflection on the mobility experience (2–5 pages),
- a presentation of their experience within the faculty (sharing of know-how).

Method of Evaluation and Recognition
Credits are awarded based on:
- the scope and difficulty of the mobility program,
- the type of activities completed,
- the quality of the outputs,
- the host institution’s evaluation.

Recognition is based on:
- the Transcript of Records / certificate of completion,
- the portfolio of outputs,
- the student’s reflection.

Educational outcomes (performance standard):
Upon completion of the course, students will:
• be familiar with the international music and arts scene,
• apply the knowledge and skills they have acquired in a new cultural context,
• develop the ability to adapt and engage in interdisciplinary collaboration,
• establish professional contacts in an international setting,
• reflect on the differences between domestic and international practices,

• improve their language skills,
• expand their professional portfolio.

Brief outline of course (contents standard):

Selection and approval of mobility
- Defining objectives and a study plan (Learning Agreement)
- Completion of the mobility program at a foreign or partner institution
- Gaining professional artistic experience
- Documentation and creation of outputs
- Reflection on the mobility program and transfer of experiences to the home environment
- Recognition of learning outcomes and awarding of credits

Recommended literatue:

• Criteria for Participation in Erasmus+ Mobility Programs; Student Mobility—Study Abroad and Work Placements, https://aku.sk/erasmus/kriteria-ucasti-mobilit
• Instructions for using the Internship Agreement chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://aku.sk/docman/erasmus/odchzadzajuci-studenti-a-zamestnanci/593-instrukcie-k-zmluve-o-stazi/file
• Erasmus Student Charter, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://aku.sk/docman/erasmus/odchzadzajuci-studenti-a-zamestnanci/591-erasmus-student-charter-2021-2028/file
• Blended Intensive Programs (BIP), chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.erasmusplus.sk/erasmus_2021_2027/doc/instruktaze/2021/211215_webinar_VS/5_bip_js.pdf

Language of instruction:

Slovak

Notes:

Course Description:
The mobility window is a flexible component of the study program that allows students to complete part of their studies outside their home faculty in accordance with Section of Act No. 300/2022 Z. z., which promotes internationalization and the recognition of learning outcomes. The course is designed as an open module with a variable number of credits depending on the scope and intensity of the mobility experience.
Mobility may take the form of:
- short-term projects (Blended Intensive Program – BIP),
- workshops and summer schools,
- internships and professional placements,
- semester-long study stays (e.g., Erasmus+).

Forms of Mobility
The mobility window allows for the following:
1. Short-term mobility (3–10 credits)
- BIP programs,
- intensive workshops,

Course assessment

Total number of assessed students: 0

A	ABS	B	C	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: 01.09.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko67/26	**Course title:** Music Analysis 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: 2

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars
Preparation of an analysis of a recommended work at least twice per semester
The total course grade is determined by the points achieved as follows: a minimum of 91 points is required for a grade of A, 81 points for a B, 71 points for a C, 61 points for a D, and 51 points for an E.
Credits will not be awarded to a student with more than 30% unexcused absence from lectures and seminars.

Educational outcomes (performance standard):
The student is able to analyze and understand a given musical work, identifying its various layers —such as its concept, compositional strategy, compositional method and technique, structure, and form—and, on this basis, to grasp the broader historical, aesthetic-philosophical, and socio-cultural aspects associated with the work, as well as to discern its specific characteristics and uniqueness.

Brief outline of course (contents standard):
The course focuses on mastering the musical analysis of selected works from the first and second halves of the 20th century and from the period after 2000. An integral part of the analysis process is the study of diverse analytical approaches and methods, encompassing both historical and systematic perspectives. The curriculum covers the various manifestations and types of musical thought characteristic of this era, as well as the diverse compositional strategies and methods found in 20th- and 21st-century music.

Recommended literatue:
ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9.
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958
LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980
BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968
KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s.
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
Odporúčaná literatúra:

ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9.
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958
LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980
BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968
KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s.
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965
DICKINSON,H.G.: A Handbook of Style, New York 1969
CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo.
CHRISTENSEN, Erik: The Musical Timespace. 1996. Aalborg: Aalborg University Press. ISBN 87-7307-525-6.
KULKA, Tomáš a Denis CIPORANOV, eds.: Co je umění? 2010. Červený Kostelec: Pavel Mervart. ISBN 978-80-87378-46-5.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007.199 s.
BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s.
SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957
ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.

Partitúry konkrétnych hudobných diel a texty týkajúce sa ich analýzy.

Language of instruction:
Slovak

Notes:
The total student workload for the semester is 60 hours (1 credit / 30 hours of work).
In-person: 30, Individual creative work: 18, Self-study: 12.

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko68/26	**Course title:** Music Analysis 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: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars
Preparation of an analysis of a recommended work at least twice per semester
The total course grade is determined by the points achieved as follows: a minimum of 91 points is required for a grade of A, 81 points for a B, 71 points for a C, 61 points for a D, and 51 points for an E.
Credits will not be awarded to a student with more than 30% unexcused absence from lectures and seminars.

Educational outcomes (performance standard):
The student is able to analyze and understand a given musical work, identifying its various layers —such as its concept, compositional strategy, compositional method and technique, structure, and form—and, on this basis, to grasp the broader historical, aesthetic-philosophical, and socio-cultural aspects associated with the work, as well as to discern its specific characteristics and uniqueness.

Brief outline of course (contents standard):
The course focuses on mastering the musical analysis of selected works from the first and second halves of the 20th century and from the period after 2000. An integral part of the analysis process is the study of diverse analytical approaches and methods, encompassing both historical and systematic perspectives. The curriculum covers the various manifestations and types of musical thought characteristic of this era, as well as the diverse compositional strategies and methods found in 20th- and 21st-century music.

Recommended literatue:
ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9.
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958
LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980
BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968
KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s.
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968

Odporúčaná literatúra:
ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9.
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958
LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980
BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968
KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s.
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965
DICKINSON,H.G.: A Handbook of Style, New York 1969
CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
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CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo.
CHRISTENSEN, Erik: The Musical Timespace. 1996. Aalborg: Aalborg University Press. ISBN 87-7307-525-6.
KULKA, Tomáš a Denis CIPORANOV, eds.: Co je umění? 2010. Červený Kostelec: Pavel Mervart. ISBN 978-80-87378-46-5.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007.199 s.
BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s.
SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957

ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.
Partitúry konkrétnych hudobných diel a texty týkajúce sa ich analýzy.

Language of instruction:
Slovak

Notes:
The total student workload for the semester is 60 hours (1 credit / 30 hours of work).
In-person: 30, Individual creative work: 18, Self-study: 12.

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko69/26	**Course title:** Music Analysis 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: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars
Preparation of an analysis of a recommended work at least twice per semester
The total course grade is determined by the points achieved as follows: a minimum of 91 points is required for a grade of A, 81 points for a B, 71 points for a C, 61 points for a D, and 51 points for an E.
Credits will not be awarded to a student with more than 30% unexcused absence from lectures and seminars.

Educational outcomes (performance standard):
The student is able to analyze and understand a given musical work, identifying its various layers (such as its concept, compositional strategy, compositional method and technique, structure, form, etc.) and thereby grasping the broader historical, aesthetic-philosophical, and socio-cultural aspects associated with the work, as well as recognizing its specific characteristics and uniqueness.
The seminar will focus on works related to the student's final thesis.

Brief outline of course (contents standard):
The course focuses on mastering the musical analysis of selected works from the first and second halves of the 20th century and from the period after 2000. An integral part of the analysis process is the study of diverse analytical approaches and methods, encompassing both historical and systematic perspectives. The curriculum covers the various manifestations and types of musical thought characteristic of this era, as well as the diverse compositional strategies and methods found in 20th- and 21st-century music.

Recommended literatue:
ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9.
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958
LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980
BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968
KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s.
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955

Odporúčaná literatúra:
ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9.
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958
LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980
BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968
KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s.
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965
DICKINSON,H.G.: A Handbook of Style, New York 1969
CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo.
CHRISTENSEN, Erik: The Musical Timespace. 1996. Aalborg: Aalborg University Press. ISBN 87-7307-525-6.
KULKA, Tomáš a Denis CIPORANOV, eds.: Co je umění? 2010. Červený Kostelec: Pavel Mervart. ISBN 978-80-87378-46-5.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007.199 s.
BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s.
SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957

ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.
Partitúry konkrétnych hudobných diel a texty týkajúce sa ich analýzy.

Language of instruction:
Slovak

Notes:
The total student workload for the semester is 30 hours (1 credit / 30 hours of work).
In-person: 30, Individual creative work: 20, Self-study: 10.

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D.

Last changed: 10.08.2026

Granted by:

Course information letter

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

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
14 hours self-study
20 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 157

A	ABS	B	C	D	E	FX	ODP	Uzn.
58.6	0.0	17.2	10.83	5.73	3.82	1.91	0.0	1.91

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP013/22	**Course title:** Music History 2

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (70%)
Passing the final written test or supplementary oral exam (30%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- acquire a general cultural overview corresponding to the musical baroque;
- gain an overview of the development of Baroque music;
- acquire and know the basic principles of Baroque music;
- be able to orientate themselves in the differentiation of vocal and instrumental music;
- to understand the importance of the personalities of the Baroque period, including the influences on subsequent developmental stages;

Brief outline of course (contents standard):
1. baroque and its developmental metamorphosis;
2. socio-political and social reality;
3. affect theory;
4. monodial style; opera;
5. suite; concerto grosso; emergence of instrumental style and its forms;
6. monographs on J. S. Bach and G. F. Handel;
7. analytical survey of the iconic opuses of Baroque music

Recommended literatue:
BUKOFZER, Manfred. 1986. Hudba v období baroka. OPUS. Bratislava.
ABRAHÁM, Gerald 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2
ALBRECHT, Jan. 1982. Podoby a premeny barokovej hudby. OPUS, Bratislava.
GLOCKOVÁ, Mária. 2018. Kapitol[k]y z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5
MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3
Aktuálne stránky internetových portálov, odborné časopisy;

Language of instruction:

Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
14 hours self-study
20 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 152

A	ABS	B	C	D	E	FX	ODP	Uzn.
47.37	0.0	24.34	15.79	6.58	1.97	2.63	0.0	1.32

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP014/22	**Course title:** Music History 3
Type, load and method of educational activities: **Type:** Lecture **Recommended load (in hours):** **Weekly:** 2 **Whole study period total:** 26 **Method :** present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in class (70%) Passing the final written test or supplementary oral exam (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - acquire a general cultural overview corresponding to musical classicism; - gain an overview of the development of Classical music; - acquire and know the basic principles and essence of the periodization of Classical music; - to be able to navigate the differentiation of music and the emergence of new musical forms; - to know the basic principles and differences in the codified forms of Classical music and their violations - understand the significance of the personalities of the Classical period; - identify the importance of the representatives of the first Viennese school;	
Brief outline of course (contents standard): 1. classicism in general; periodization; characteristic features; 2. Mannheimer Tonschule; 3. classical forms and types, their codification (symphony, sonata, concerto, opera buffa); 4. operatic reform and Ch. W. Gluck 5. the first Viennese school: J. Haydn, W. A. Mozart, L. van Beethoven in selected works 6. analyses of selected opuses	
Recommended literatue: ROSEN, Charles. 2005. Klasicizmus. Hudobné centrum, Bratislava. ISBN 80- 88884- 68- 3 ŠIŠKOVÁ, Ingeborg. 1988. Európsky klasicizmus. Skriptá FFUK Bratislava. ŠIŠKOVÁ, Ingerborg. 1999. Obraz vývoja hudobného klasicizmu. STYMUL, Bratislava. ISBN 80- 88982- 13- 8 POLÁK, Pavol. 1978. Hudobno- estetické názory klasicizmu. Veda SAV, Bratislava. ABRAHÁM, Gerhlad. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 GLOCKOVÁ, Mária. 2018. Kapitol[k]y z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5	

MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106-238- 3
Monograficky:
Hlavní predstavitelia - konkretizácia na prednáškach.
Aktuálne stránky internetových portálov; odborné časopisy;

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
14 hours self-study
20 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 125

A	ABS	B	C	D	E	FX	ODP	Uzn.
38.4	0.0	21.6	28.0	5.6	0.8	1.6	3.2	0.8

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

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

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

Language of instruction:
Slovak

Notes:
The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
14 hours self-study
20 hours solving assignments and exercises / semester

Course assessment
Total number of assessed students: 121

A	ABS	B	C	D	E	FX	ODP	Uzn.
45.45	0.0	24.79	17.36	6.61	0.83	1.65	2.48	0.83

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko75/26	**Course title:** Music Technology 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: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in classes (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
This course aims to provide students with practical familiarity with various music technologies—both hardware and software—used in music production, recording, sound creation, and complex, creative sound processing within contemporary composition, music production, and sound art. It expands the student's toolkit for creative and sophisticated compositional work.
Upon successful completion of the course, the student will:
- Be familiar with the various types and functions of analog music hardware (microphones, mixing consoles, amplifiers, loudspeakers, etc.)
- Master the fundamentals of sound synthesis (additive, subtractive, FM, wavetable, granular, etc.)
- Distinguish between the basic elements and parameters of synthesis, modulation, and sound shaping (oscillators, filters, ADSR envelopes, LFO modulation, etc.)
- Master the basic functions of analog synthesizers (both hardware and software)
- Be technically proficient in utilizing these elements in music production and implementing them within DAW (Digital Audio Workstation) software

Brief outline of course (contents standard):
- Familiarization with audio hardware – microphones, mixing consoles, amplifiers, speakers, etc.
- Fundamentals of sound synthesis – additive, subtractive, FM, wavetable, granular, etc.
- Basic elements and parameters of synthesis, modulation, and sound shaping – oscillators, filters, ADSR envelopes, LFO modulation, etc.
- Basic functions of analog synthesizers – both hardware and software
- Implementation and demonstration of individual elements within DAW software

Recommended literatue:
ELECTRO-VOICE. 2012. Microphone Basics. Burnsville: Electro-Voice. 15 s. https://www.electrovoice.com/media/downloads/microphone_basics.pdf
Huber. D. M. 2017. Modern Recording Techniques. Taylor & Francis Books. ISB-13: 978-1138954373. 616 s.
Teocharisová. V. 2009. Sound Design. ISBN: 9788086253534. Muzikus. 109 s.

Roads. C. 2023. The Computer Music Tutorial, Second Edition. ISBN: 9780262044912. The MIT Press. 1288 s.
From Sound On Sound. 1999 - 2004. Synth Secrets, 63 episodes. Online article archive. https://www.soundonsound.com/series/synth-secrets-sound-sound
Welsh. F. 2006. Synthesizer Cookbook: Synthesizer Programming, Sound Analysis, and Universal Patch Book. 3rd edition. Fred Welsh. 128 s.
Olney. A. M. 2023. Computational Thinking through Modular Sound Synthesis. onley.ai. 218 s. https://olney.ai/ct-modular-book/ct-modular-book.pdf
Klingbeil. M. K. 2009. Spectral Analysis, Editing, and Resynthesis: Methods and Applications. Dizertačná práca. Columbia University. 167 s. https://www.klingbeil.com/data/Klingbeil_Dissertation_web.pdf
Smith. S. W. 1999. The Scientist and Engineer's Guide to Digital Signal Processing, Second Edition. California Technical Publishing. 664 s.

Language of instruction:
Slovak

Notes:
he total student workload is 60 hours per semester (1 credit / 30 hours of work).
13 hours of contact instruction
22 hours of independent study
25 hours for completing assigned tasks / 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. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko76/26	**Course title:** Music Technology 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: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in classes (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
This course focuses on providing students with practical familiarity with various music technologies —both hardware and software—used for music production, recording, sound creation, and complex, creative sound processing within contemporary composition, music production, and sound art. It expands the student's toolkit for creative and complex compositional work.
Upon successful completion of the course, the student will:
- Understand the fundamentals of modular synthesis
- Understand the basic principles of spectral analysis and sound processing, as well as the software tools Sonic Visualiser and SPEAR
- Possess a practical overview of the core functions of selected software environments for advanced synthesis and sound processing (e.g., MAX, Pure Data, SuperCollider, TouchDesigner, etc.)
- Be able to apply the acquired knowledge and skills to their own music composition practice

Brief outline of course (contents standard):
- Modular synthesis (patching, CV/Gate modulation, sequencing, generative processes, etc.)
- Spectral analysis and sound processing – Sonic Visualiser and SPEAR software
- Basic functions of selected software environments for advanced synthesis and sound processing (MAX, Pure Data, SuperCollider, TouchDesigner, etc.)
- Demonstrative partial projects and outputs in selected software environments

Recommended literatue:
ELECTRO-VOICE. 2012. Microphone Basics. Burnsville: Electro-Voice. 15 s. https://www.electrovoice.com/media/downloads/microphone_basics.pdf
Huber. D. M. 2017. Modern Recording Techniques. Taylor & Francis Books. ISB-13: 978-1138954373. 616 s.
Teocharisová. V. 2009. Sound Design. ISBN: 9788086253534. Muzikus. 109 s.
Roads. C. 2023. The Computer Music Tutorial, Second Edition. ISBN: 9780262044912. The MIT Press. 1288 s.
From Sound On Sound. 1999 - 2004. Synth Secrets, 63 episodes. Online article archive.

https://www.soundonsound.com/series/synth-secrets-sound-sound
Welsh. F. 2006. Synthesizer Cookbook: Synthesizer Programming, Sound Analysis, and Universal Patch Book. 3rd edition. Fred Welsh. 128 s.
Olney. A. M. 2023. Computational Thinking through Modular Sound Synthesis. onley.ai. 218 s. https://olney.ai/ct-modular-book/ct-modular-book.pdf
Klingbeil. M. K. 2009. Spectral Analysis, Editing, and Resynthesis: Methods and Applications. Dizertačná práca. Columbia University. 167 s.
https://www.klingbeil.com/data/Klingbeil_Dissertation_web.pdf
Smith. S. W. 1999. The Scientist and Engineer's Guide to Digital Signal Processing, Second Edition. California Technical Publishing. 664 s.
Odborné publikácie o hudobnej produkcii, online tutoriály a dokumentácia výrobcov.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work). 13 hours of contact instruction
22 hours of independent study
25 hours of working on assigned tasks / 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. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko77/26	**Course title:** Music Technology 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: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in classes (50%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
This course focuses on providing students with practical familiarity with various music technologies —both hardware and software—used in music production, recording, sound creation, and complex, creative processing within contemporary composition, music production, and sound art. It expands the student's toolkit for creative and comprehensive compositional work.
Upon successful completion of the course, the student will be:
- Able to work dynamically and purposefully with various music technologies
- Capable of integrating diverse music hardware and software
- Capable of creating sound, music, and sound art projects by applying the skills and knowledge acquired

Brief outline of course (contents standard):
- Review and consolidation of knowledge, concepts, and technical skills acquired in previous semesters
- In-depth work with selected music hardware and software, focusing on their natural and functional interconnection and the assembly of complete setups
- Creation of a more complex project involving the selection and use of specific music hardware and software, culminating in a partial demonstration of the results

Recommended literatue:
ELECTRO-VOICE. 2012. Microphone Basics. Burnsville: Electro-Voice. 15 s. https://www.electrovoice.com/media/downloads/microphone_basics.pdf
Huber. D. M. 2017. Modern Recording Techniques. Taylor & Francis Books. ISB-13: 978-1138954373. 616 s.
Teocharisová. V. 2009. Sound Design. ISBN: 9788086253534. Muzikus. 109 s.
Roads. C. 2023. The Computer Music Tutorial, Second Edition. ISBN: 9780262044912. The MIT Press. 1288 s.
From Sound On Sound. 1999 - 2004. Synth Secrets, 63 episodes. Online article archive. https://www.soundonsound.com/series/synth-secrets-sound-sound

Welsh. F. 2006. Synthesizer Cookbook: Synthesizer Programming, Sound Analysis, and Universal Patch Book. 3rd edition. Fred Welsh. 128 s.
Olney. A. M. 2023. Computational Thinking through Modular Sound Synthesis. onley.ai. 218 s. https://olney.ai/ct-modular-book/ct-modular-book.pdf
Klingbeil. M. K. 2009. Spectral Analysis, Editing, and Resynthesis: Methods and Applications. Dizertačná práca. Columbia University. 167 s. https://www.klingbeil.com/data/Klingbeil_Dissertation_web.pdf
Smith. S. W. 1999. The Scientist and Engineer's Guide to Digital Signal Processing, Second Edition. California Technical Publishing. 664 s.
Odborné publikácie o hudobnej produkcii, online tutoriály a dokumentácia výrobcov.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 30 hours of work). 13 hours of contact instruction
22 hours of independent study
25 hours of working on assigned tasks / 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. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko70/26	**Course title:** Music of the 20th and 21st centuries 1

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- class attendance: 50%
- active approach to the subject's output-related issues: 40%
- final test and practical artistic output: 10%
- recording of artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the educational process, the student will:
- possess a basic overview of and familiarity with the historical developmental phases of music at the turn of the century and during the first half of the 20th century;
- be able to characterize the socio-artistic movements of this period;
- have an overview of the evolution of musical composition and the plurality of musical styles during this era;
- be able to navigate the differentiation of music and the emergence of new musical forms;
- understand the significance of key musical figures of this period for the subsequent development of music;

Brief outline of course (contents standard):
- Analysis of the developmental premises of music in the first half of the 20th century (the state of musical thought at the turn of the 19th and 20th centuries and its manifestation in the works of key composers of the era). Major developmental trends of the first half of the 20th century (atonality, dodecaphony, neoclassicism, neofolklorism, Futurism, Dadaism, conceptualism, etc.) as reflected in the works of key composers of the period (Debussy, Satie, Ravel, Milhaud, Ives, Schoenberg, Berg, Webern, Bartók, Stravinsky, Varèse, Hindemith, Prokofiev, Cowell, Messiaen, Cage, Lutosławski, and others).

Recommended literatue:
JAROCINSKI, Stefan. 1989. Debussy, impresionizmus a symbolizmus. OPUS, Bratislava. ISBN 8070930012
ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2
MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80-7106-238-3
GLOCKOVÁ, Mária. 2018. Kapitol[k]y z hudby. AU Banská Bystrica, ISBN 978-80-8206-010-5

GLOCKOVÁ, Mária. (ed.) 2013. Reflexie o slovenskej hudbe autoroch a dielach. AU, Banská Bystrica. ISBN 978-80-89555-28-4
HRČKOVÁ, Naďa. (ed.) 2005. Dejiny hudby VI - Hudba 20. storočia (1), IKAR
ŠTĚPÁNEK, Vladimír. 1967. Francouzská moderní hudba. SUPRAPHON, Praha-Bratislava
VYSLOUŽIL, Jiří. 1981. Hudobníci 20. storočia. OPUS, Bratislava
ZILLIG, Winfried. 1971. Variace na novou hudbu. SUPRAPHON, Praha
Aktuálne stránky internetových portálov; odborné časopisy;

Language of instruction:
Slovak

Notes:
The total student workload based on credits is 60 hours per semester (1 credit / 30 hours of work).
In-person: 25, Individual creative work: 20, Self-study: 15.

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Daniel Matej, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko71/26	**Course title:** Music of the 20th and 21st centuries 2
Type, load and method of educational activities: **Type:** Lecture **Recommended load (in hours):** **Weekly:** 2 **Whole study period total:** 26 **Method :** present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - class attendance: 50% - active approach to the subject's output-related issues: 40% - final test and practical artistic output: 10% - recording of artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the educational process, the student will: - possess a basic overview and understanding of the historical developmental phases of music in the second half of the 20th century and beyond the year 2000; - be able to characterize the socio-artistic movements following World War II; - have an overview of musical development from the second half of the 20th century to the present day; - be able to navigate the diversification of music and the emergence of new—including avant-garde—musical forms; - understand the fundamental principles of, and differences between, established forms of musical development, as well as instances where these norms were challenged or broken; - be familiar with new trends in musical development; - understand the significance of key figures in the history of contemporary music;	
Brief outline of course (contents standard): An analysis of the developmental premises of music in the second half of the 20th century (the state of musical thought after 1945 and its manifestation in the works of key composers of the era). Major developmental trends of the second half of the 20th century (serialism, aleatoric music, stochastic music, indeterminacy, electronic music, musical minimalism, conceptualism, neo-Dadaism, postmodernism, ambient music, retro styles, etc.) as reflected in the works of key composers of the period (Messiaen, Boulez, Nono, Stockhausen, Cage, Feldman, Wolff, Ligeti, Xenakis, Lutosławski, Penderecki, La Monte Young, Reich, Riley, Pärt, Schnittke, Eno, Zorn, Oswald, and others).	
Recommended literatue: NYMAN, Michael. 2007. Experimentálna hudba – Cage a iní. HC, Bratislava. ISBN 978-80-88884-93-4	

VYSLOUŽIL, Jiří. 1981. Hudobníci 20. storočia. OPUS, Bratislava.
HRČKOVÁ, Naďa. (ed.) 2005. Dejiny hudby VI - Hudba 20. storočia (2), IKAR, Bratisllava. ISBN 8055113564 NAVRÁTIL, Miloš. 1993. Nástin vývoje europské hudby 20. století. Montanex s. r. o., Ostrava. ISBN 80-85300-26-5
DRUSKIN, M. S. 1976. O západoeurópskej hudbe 20. storočia. OPUS, Bratislava.
ABRAHAM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80-88884-46-2
MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80-7106-238-3
ROSS, Alex. 2011. Zbýva jen hluk. Argo-Dokořán, Praha. ISBN 978 80-257-0558-2
ŠTĚPÁNEK, Vladimír. 1967. Francouzská moderní hudba. SUPRAPHON, Praha-Bratislava
VYSLOUŽIL, Jiří. 1981. Hudobníci 20. storočia. OPUS, Bratislava
ZILLIG, Winfried. 1971. Variace na novou hudbu. SUPRAPHON, Praha
DORŮŽKA, Petr (ed.). 1991. Hudba na pomezí. PANTON, Praha
Internetové informácie, aktuálne informácie.
Aktuálne stránky internetových portálov; odborné časopisy.

Language of instruction:
Slovak

Notes:
The total student workload based on credits is 60 hours per semester (1 credit / 30 hours of work).
In-person: 26; Individual creative work: 22; Self-study: 12.

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Daniel Matej, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP091/26	**Course title:** Music theory Practical exercises 1

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

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the specifics of the analysed works of the Renaissance and Baroque periods,
- be able to formulate knowledge in an unfamiliar work,
- be able to recognize the main features of works of the Renaissance and Baroque periods,
- gain an overview of the problems of complex music-theoretical analysis of a work

Brief outline of course (contents standard):
1. Focuses on a comprehensive music-theoretical analysis of selected works by composers of the Renaissance and Baroque periods
2.. Analysis of musical notation as well as musical examples
3. Work with specialist literature, its use, processing and mastering in the subject matter

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

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

Language of instruction:
Slovak

Notes:
The total student load per semester is 60 hours (1 credit/30h of work)
26
Individual creative work: 20
Self-study: 14

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP092/26	**Course title:** Music theory Practical exercises 2

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

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the specifics of the analysed works of the Baroque and Classical periods,
- be able to formulate knowledge in an unfamiliar work,
- be able to recognize the main features of the works of the Baroque and Classical periods,
- gain insight into the problems of complex music-theoretical analysis of a work

Brief outline of course (contents standard):
Upon successful completion of the training process, the student will:
- know the specifics of the analysed works of the Baroque and Classical periods,
- be able to formulate knowledge in an unfamiliar work,
- be able to recognize the main features of the works of the Baroque and Classical periods,
- gain insight into the problems of complex music-theoretical analysis of a work

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

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

Language of instruction:
Slovak

Notes:
The total student load per semester is 60 hours (1 credit/30h of work)
26
Individual creative work: 20
Self-study: 14

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP093/26	**Course title:** Music theory Practical exercises 3

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

Number of credits: 1

Recommended semester of study: 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the specifics of the analyzed works of the Classical period,
- be able to formulate knowledge in an unfamiliar work,
- be able to recognize the main features of the works of classicism,
- gain insight into the problems of complex music-theoretical analysis of a work

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

Recommended literatue:
JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6
KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83
JANEČEK, Karel. 1982. Harmonie 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 total student load per semester is 60 hours (1 credit/30h of work)
26
Individual creative work: 20
Self-study: 14

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP094/26	**Course title:** Music theory Practical exercises 4

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

Number of credits: 1

Recommended semester of study: 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%).
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the specifics of the analyzed works of the Impressionist period,
- be able to formulate knowledge in an unfamiliar work,
- able to recognize the main features of Impressionist works,
- gain insight into the problems of complex music-theoretical analysis of a work
- master the specifics of the analysed works of the 20th and 21st century,
- be able to formulate knowledge in the case of an unfamiliar work,
- be able to recognise the main features of 20th and 21st century works,
- gain an overview of the issues of complex music-theoretical analysis of a work

Brief outline of course (contents standard):
1. It focuses on a comprehensive music-theoretical analysis of selected works by composers of the Impressionist period and works of the 20th and 21st centuries,
2. Analysis of notational as well as musical examples
3. Work with specialized literature, its use, processing and mastering in the subject matter

Recommended literatue:
JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6
KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83

JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82
MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3
MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2
KRÄMER, Thomas. 1997. Lehrbuch der harmonischen Analyse. Wiesbaden. Breitkopf&Härtl. ISBN 978-3-7651-0305-6
KOFROŇ, Jaroslav. 1958. Učebnice harmonie. Praha. Státní nakladatelství 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
SCHÖNBERG, Arnold. 2003. Štrukturálne funkcie harmónie. Bratislava. Hudobné centrum. ISBN 80-88884-41-1

Language of instruction:
Slovak

Notes:
The total student load per semester is 60 hours (1 credit/30h of work)
26
Individual creative work: 20
Self-study: 14

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP105/26	**Course title:** Music theory Practical exercises 5
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: - Active participation in classes (60%) - from a comprehensive music-theoretical analysis of one piece and from verification of the acquired knowledge of the discussed issues in exercises (40%) - The number of points achieved in the seminars forms the following overall assessment of the subject: for assessment A it is necessary to obtain at least 94 points, for assessment B it is necessary to obtain at least 87 points, for assessment C it is necessary to obtain at least 80 points, for assessment D it is necessary to obtain at least 73 points, for assessment E it is necessary to obtain at least 65 points (65%). - Credits will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences from exercises can be compensated by substitute work	
Educational outcomes (performance standard): After successfully completing the educational process, the student will: - master the specifics of the analyzed works of the Impressionist period, - be able to formulate knowledge about an unknown work, - be able to recognize the main features of the works of Impressionism, - gain an overview of the issues of complex music-theoretical analysis of a work - master the specifics of the analyzed works of the 20th and 21st centuries, - be able to formulate knowledge about an unknown work, - be able to recognize the main features of the works of the 20th and 21st centuries, - gain an overview of the issues of complex music-theoretical analysis of a work	
Brief outline of course (contents standard): 1. It focuses on a comprehensive music-theoretical analysis of selected works by composers of the Impressionist period and works from the 20th and 21st centuries, 2. Analysis of musical scores and musical samples 3. Work with professional literature, its use, processing and acquisition in the discussed issue	
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
SCHÖNBERG, Arnold. 2003. Štrukturálne funkcie harmónie. Bratislava. Hudobné centrum. ISBN 80-88884-41-1

Language of instruction:
Slovak

Notes:
The total student workload per semester is 60 hours (1 credit/30 hours of work) Full-time: 26 Individual creative work: 20 Self-study: 14

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP082/22	**Course title:** Musical analysis - Composition 1

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars (70%)
Developing an analysis of the recommended work at least 1 time per semester (30%)
The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%).
Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will be able to:
- understand and analyze the music of the European Middle Ages and Renaissance and analyze works of the High Renaissance (Palestrina, Ockeghem, Marenzio, etc.), including Gesualdo and his musical chromaticism

Brief outline of course (contents standard):
The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.

Recommended literatue:
ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9.
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958
LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980
BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968
KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s.
KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958
POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975

BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
HOPPIN, Ch.: Medieval Music, New York 1979
BROWN,M.H.: Music in the Renaissance, New York 1976
BUKOFZER,M.: Hudba v období baroka, OPUS Bratislava 1986
DICKINSON,H.G.: A Handbook of Style, New York 1969
CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007.199 s.
BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

Instructor: prof. PhDr. Zuzana Martináková, PhD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP083/22	**Course title:** Musical analysis - Composition 2

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 2

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars (70%)
Developing an analysis of the recommended work at least 1 time per semester (30%)
The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%).
Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will be able to:
- understand and analyze the music of the European Middle Ages and Renaissance and analyze works of the High Renaissance (Palestrina, Ockeghem, Marenzio, etc.), including Gesualdo and his musical chromaticism

Brief outline of course (contents standard):
The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.

Recommended literatue:
ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9.
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958
LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980
BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968
KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s.
KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958
POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975

BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
HOPPIN, Ch.: Medieval Music, New York 1979
BROWN,M.H.: Music in the Renaissance, New York 1976
BUKOFZER,M.: Hudba v období baroka, OPUS Bratislava 1986
DICKINSON,H.G.: A Handbook of Style, New York 1969
CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007.199 s.
BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 5

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

Instructor: prof. PhDr. Zuzana Martináková, 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/ I.SP074/22	**Course title:** Musical and Psychological Etudes 1

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Developing and presenting a project on a given topic (50%)
2. Successful completion of the exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the issues of music perception and the possibilities of developing sensory cognition in musical art;
- be able to describe musical memory, musical thinking and musical imagination and indicate the possibilities of their development;
- understand the nature of evoking emotions through music;
- be able to describe the possibilities of expressing emotions through music;
- know the basic principles of the application of music in a commercial environment and in advertising.

Brief outline of course (contents standard):
- Perception of music, development of sensory cognition, figure and background in music.
- Musical memory, development of short and long term memory.
- Musical thinking, development of processes of abstraction, concretization, induction, deduction, comparison.
- Musical imagination and imagination, development of musical imagination and imagination.
- Music and emotions, expressing emotions through music, evoking emotions through music.
- Music in commercial settings and advertising, music as a soundscape, exercises.

Recommended literatue:
KULKA, Jiří. 2008. Psychológia umenia. Praha: Grada Publishing. ISBN 978-80-247-2329-7
FRANĚK, Marek. 2005. Hudební psychologie. Praha: Univerzita Karlova v Prahe. (súkromný archív pedagóga)
SAKS, Oliver. 2015. Musicophilia. Příběhy o vlivu hudby na lidský mozek. Dybbuk. ISBN 9788074381324. (súkromný archív pedagóga)
NAKONEČNÝ, Milan. 2012. Emoce. Praha / Kroměříž: Stanislav Juhaňák – Triton, 2012. ISBN 978-80-7387-614-2. (súkromný archív pedagóga)

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 73

A	ABS	B	C	D	E	FX	ODP	Uzn.
89.04	0.0	2.74	4.11	0.0	1.37	2.74	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP075/22	**Course title:** Musical and Psychological Etudes 2

Type, load and method of educational activities:
Type: Lecture
Recommended load (in hours):
Weekly: 2 **Whole study period total:** 26
Method : present

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Developing and presenting a project on a given topic (50%)
2. Successful completion of the exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- understand the possibilities of influencing experience and behaviour caused by contact with musical art, whether in the form of perception or self-interpretation;
- be familiar with the issue of stage fright during and before a performance;
- Know strategies to reduce the level of stage fright and performance anxiety;
- be able to describe the specificities of musical creativity and the relevant skills (fluency, flexibility, sensitivity, originality, elaboration, redefinition);
- be able to describe the possibilities of using music in film and know the basic principles of its application.

Brief outline of course (contents standard):
1. Music and human experience and behaviour, analysis of studies and research.
2. Performance stage fright, exercises to overcome stage fright.
3. Specifics of musical creativity, removing barriers to creativity, exercises.
4. Music in film.

Recommended literatue:
SAKS, Oliver. 2015. Musicophilia. Příběhy o vlivu hudby na lidský mozek. Dybbuk. ISBN 9788074381324. (súkromný archív pedagóga)
NAKONEČNÝ, Milan. 2012. Emoce. Praha / Kroměříž: Stanislav Juhaňák – Triton, 2012. ISBN 978-80-7387-614-2. (súkromný archív pedagóga)
HOLAS, Milan. 2013. Psychologie hudby v profesionální hudební výchově. Praha: Nakladatelství Akademie múzických umění. ISBN 978-80-7331-262-6. (súkromný archív pedagóga)
KOGAN, Grigorij Michailovič. 2009. Práca pianistu. Bratislava: Divis. ISBN 978-80-89454-00-6.

KENNY, Diana Theadora & OSBORNE, Margaret. 2006. Music performance anxiety: New insights from young musicians. In Advances in Cognitive Psychology. Vol. 2, No. 2-3, 103-112. Dostupné na https://www.researchgate.net/publication/26450060 _Music_performance_anxiety_New_insights_from_young_musicians
KÖNIGOVÁ, Marie. 2007. Tvořivost. Techniky a cvičenie. Praha: Grada. ISBN 978-80-2471-652-7. (súkromný archív pedagóga)
STRENÁČIKOVÁ, Mária. 2018. Teoretické východiská učiteľskej praxe pre doplňujúce pedagogické štúdium učiteľov umeleckých predmetov, III. diel – Pedagogická komunikácia; Tvorivosť. Banská Bystrica: Akadémia umení, Fakulta múzických umení. ISBN 978-80-8206-002-0.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 72

A	ABS	B	C	D	E	FX	ODP	Uzn.
76.39	0.0	9.72	2.78	4.17	2.78	4.17	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP063/22	**Course title:** Personality Development musician 1

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

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Successful completion of the exam (50%)
2. Developing and presenting a project on the assigned topic (30%)
3. Elaboration of partial tasks (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to personality issues;
- be able to describe the structure of personality from both vertical and horizontal perspectives;
- understand the essence of personality traits;
- be able to determine the specifics of dynamic, activation-motivational, performance, relational-attitudinal and self-regulatory personality traits;
- know one's strengths, weaknesses and opportunities for self-development.

Brief outline of course (contents standard):
- Personality, theoretical background.
- Personality structure - horizontal and vertical.
- Personality traits - dynamic, activation-motivational, performance, relational-attitudinal, self-regulatory.
- Practical tasks for developing individual groups of personality traits.

Recommended literatue:
ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339.
KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7.
BLATNÝ, Marek a kol. 2010. Psychologie osobnosti. Praha: Grada. ISBN 9788024734347 (súkromný archív pedagóga)
RUISEL, Imrich. 2008. Osobnosť a poznávanie. Bratislava: Ikar. IBN 978-80-55115993. (súkromný archív pedagóga)

Language of instruction:
Slovak

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

13 hours of contact teaching
15 hours self-study
2 hours problem solving and exercises / semester

Course assessment
Total number of assessed students: 105

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	14.29	8.57	0.95	1.9	2.86	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

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

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

Course assessment
Total number of assessed students: 99

A	ABS	B	C	D	E	FX	ODP	Uzn.
54.55	0.0	22.22	9.09	8.08	4.04	2.02	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP065/22	**Course title:** Personality Development musician 3

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

Number of credits: 1

Recommended semester of study: 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Successful completion of the exam (50%)
2. Developing and presenting a project on the assigned topic (30%)
3. Elaboration of partial tasks (20%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the issues of assertiveness and creativity;
- be able to describe the principles of assertive communication;
- understand the essence of assertive communication, assertive rights and responsibilities;
- understand the nature of the creative process and its phases;
- be able to apply the principles of assertive communication in practice.

Brief outline of course (contents standard):
1. Assertiveness, assertive behaviour.
2. Assertive communication, assertive rights and duties.
3. Practical tasks to develop assertive communication skills.
4. Creativity - the process and stages of creativity.
5. Developing creativity.

Recommended literatue:
POTTS, Conrad & POTTS, Suzane. 2014. Asertivita. Umění být silný v každé situaci. Praha: Grada, 2014. ISBN 978-80-247-9312-2. (súkromný archív pedagóga)
NOVÁK, Tomáš. 2012. Jednej asertivně. Asertivně na duševní hygienu. Praha: Grada, 2012 ISBN 9788024739991. (súkromný archív pedagóga)
HADFIELDOVÁ, Sue & HASSONOVÁ, Gill. 2012. Jak být asertivní v každé situaci. Praha: Grada. ISBN 9788024742694. (súkromný archív pedagóga)
RUISEL, Imrich. 2008. Osobnosť a poznávanie. Bratislava: Ikar. IBN 978-80-55115993. (súkromný archív pedagóga)
SZOBIOVÁ, Eva. 2016. Tvorivosť - poznávanie tajomstiev. Plzeň: Aleš Čeněk, s.r.o. ISBN 9788073806132. (súkromný archív pedagóga)

Language of instruction:

Slovak

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

Course assessment
Total number of assessed students: 78

A	ABS	B	C	D	E	FX	ODP	Uzn.
75.64	0.0	11.54	7.69	2.56	1.28	0.0	1.28	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

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

RECKNAGEL, Marion & ROHMANN-VAN WÜLLEN, Heike. 2012. Jak komunikovat chytře. Praha: Grada. ISBN 978-80-247-7601-9 (archív pedagóga)
SCRUTON, Roger. 2009. Hudobná estetika. Bratislava: Hudobné centrum. ISBN 978-80-89427-11-6.
KOPČÁKOVÁ, Slávka. 2013. Vývoj hudobnoestetického myslenia na Slovensku v 20. storočí. Prešov: Prešovská univerzita v Prešove. ISBN 978-555-0804-7. Dostupné na: https://www.researchgate.net/publication/357571916_Vyvoj_hudobnoestetickeho_myslenia_na_Slovensku_v_20_storoci

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 78

A	ABS	B	C	D	E	FX	ODP	Uzn.
64.1	0.0	17.95	6.41	2.56	3.85	5.13	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP102/26	**Course title:** Personality Development musician 5
Type, load and method of educational activities: **Type:** Lecture **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (50%) Completion of partial assignments (30%) Development and presentation of a project on a given topic (20%)	
Educational outcomes (performance standard): After successfully completing the educational process, the student will: know the basic terminology related to personality issues; be able to describe the structure of personality from both a vertical and horizontal perspective; understand the essence of personality traits; be able to determine the specifics of dynamic, activation-motivational, performance, relational-attitudinal and self-regulatory personality traits; know their strengths and weaknesses and opportunities for self-development.	
Brief outline of course (contents standard): Personality, theoretical foundations. Personality structure – horizontal and vertical. Personality traits – dynamic, activation-motivational, performance, relational-attitudinal, self-regulatory. Practical tasks for developing individual groups of personality traits.	
Recommended literatue: ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339. KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7. BLATNÝ, Marek a kol. 2010. Psychologie osobnosti. Praha: Grada. ISBN 9788024734347 (súkromný archív pedagóga) RUISEL, Imrich. 2008. Osobnosť a poznávanie. Bratislava: Ikar. IBN 978-80-55115993. (súkromný archív pedagóga)	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work).	

13 hours contact teaching, 15 hours self-study
2 hours solving assigned tasks and exercises / semester

Course assessment
Total number of assessed students: 0

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

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

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP103/26	**Course title:** Personality Development musician 6
Type, load and method of educational activities: **Type:** Lecture **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (50%) Completion of partial assignments (30%) Development and presentation of a project on a given topic (20%)	
Educational outcomes (performance standard): After successful completion of the education process, the student will: know the basic terminology related to the issue of motivation; be able to describe the basic theories of motivation; understand the essence of performance motivation and its impact on performance in the field of art; able to determine the specifics of the motivation to perform during the performance; to know the possibilities of developing internal and performance motivation.	
Brief outline of course (contents standard): Motivation. Motivation theories. Performance motivation in the arts. Performance motivation before and during a performance.	
Recommended literatue: BOROŠ, Ján. 1995. Motivácia a emocionalita človeka. Bratislava: Odkaz. (archív pedagóga) PAŠKOVÁ, Lucia. Výkonová motivácia. 2008. Banská Bystrica: UMB, PF. ISBN 978-80-8083-623-8 (archív pedagóga) KŘIVOHLAVÝ, Jaro. 1998. Jak neztratit nadšení. Praha: Grada. ISBN 9788071695513 (archív pedagóga) ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339. (archív pedagóga) KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7. (archív pedagóga)	
Language of instruction: Slovak	
Notes:	

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn081/22	**Course title:** Piano practice - Composition 1

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

Number of credits: 1

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Major scales - fifth circle (8), decompositions, D7
3 etudes
1 baroque composition
1 classical composition
Prerequisites for the practical examination (final performance):
1 etude
1 Baroque composition
1 Classical composition
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 1st semester learning process, the student will be able to have a basic orientation on a musical instrument as part of their technical training. The student will reinforce the penetration of music theory into practice in the study of major scales in the fifth circle, chords, and etudes. The student will understand the basic stylistic practices of Baroque and Classical music in keyboard playing. He/she will become familiar with the expressive means of pertracted musical styles and will be able to put them into practice. Acquire the necessary skill to play piano pieces or accompaniments with respect to the level of maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Baroque and Classical composers. The student will gain a basic overview of works in the piano literature of these periods. His/her music-theoretical knowledge will be expanded in a practical way.

Brief outline of course (contents standard):
- playing of major scales of the fifth circle in octaves, playing of minor and major chord decompositions, D7

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

Recommended literatue:
Barokové diela – výber:
BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší
Etudy - výber:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.
Klasicizmus - výber:
HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. VAŇHAL, Jan Křtitel. CLEMENTI, Muzio. TOMÁŠEK, Jan Václav. BENDA, Jiří. HUMMEL, Johann Nepomuk. KUHLAU, Friedrich. a ďalší.
Hudobná literatúra v archíve pedagóga.

Language of instruction:
Slovak

Notes:
Presence: 13 hours contact teaching
Individual creative work: 12 hours of individual creative activity
Self-study: 5 hours

Course assessment
Total number of assessed students: 5

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn082/22	**Course title:** Piano practice - Composition 2

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

Number of credits: 1

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Mole scales - quintal circle (8), decompositions, D7
3 etudes
1 composition of romanticism
1 20th or 21st century composition
Prerequisites for practical exam (final performance):
1 etude
1 composition of Romanticism
1 20th or 21st century composition
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 2nd semester learning process, the student will be able to have a basic orientation on a musical instrument as part of their technical training. He/she will reinforce the penetration of music theory into practice in the study of minor scales in the fifth circle, chords and etudes. The student will understand the basic stylistic progressions of musical romanticism and 20th or 21st century compositions on keyboard instruments. He/she will become familiar with the expressive devices of pertracted musical styles and will be able to put them into practice. Acquire the necessary skill to play piano pieces or accompaniments with respect to the level of their own playing maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Romantic composers and 20th or 21st century compositions. A basic overview of works in the piano literature of the periods mentioned will be acquired. His/her music theoretical knowledge will be expanded in a practical way.

Brief outline of course (contents standard):
- playing minor scales of the fifth circle in octaves, playing minor and major chord decomposition, D7

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

Recommended literatue:

Etudy - výber:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.
Diela romantizmu – výber:
CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, 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:

Presence: 13 hours contact teaching
Individual creative work: 12 hours of individual creative activity
Self-study: 5 hours

Course assessment

Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
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: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn083/22	**Course title:** Piano practice - Composition 3

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

Number of credits: 1

Recommended semester of study:

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Major scales - quart circle (8), decomposition, D7
3 etudes
1 Baroque suite (selection of min. 2 contrasting movements of the suite)
1 Classical sonata (sonatina) - 1st and 2nd movements
Prerequisites for the practical exam (final performance):
1 etude
1 Baroque movement of a Baroque suite (fast movement)
1st movement of a sonata (sonatina) - fast
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Major scales - quart circle (8), decomposition, D7
3 etudes
1 Baroque suite (selection of min. 2 contrasting movements of the suite)
1 Classical sonata (sonatina) - 1st and 2nd movements
Prerequisites for the practical exam (final performance):
1 etude
1 Baroque movement of a Baroque suite (fast movement)
1st movement of a sonata (sonatina) - fast
Playing by heart is not a prerequisite

Brief outline of course (contents standard):

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

Recommended literatue:

Barokové suity – výber:
BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. COUPERIN, Francois. a ďalší
Etudy:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.
Klasicizmus:
HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. VAŇHAL, Jan Křtitel. CLEMENTI, Muzio. TOMÁŠEK, Jan Václav. BENDA, Jiří. HUMMEL, Johann Nepomuk. KUHLAU, Friedrich. a ďalší.
Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

Presence: 13 hours contact teaching
Individual creative work: 12 hours of individual creative activity
Self-study: 5 hours

Course assessment

Total number of assessed students: 5

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn084/22	**Course title:** Piano practice - Composition 4

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

Number of credits: 1

Recommended semester of study:

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Molar scales - quart circle (8), decompositions, D7
3 etudes
1 Classical composition (sonata /sonatina 3rd movement)
1 composition of Romanticism
1 20th or 21st century composition
Prerequisites for the practical exam (final performance):
1 etude
1 composition of Romanticism
1 20th or 21st century composition
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 4th semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of minor scales of the quartet circle, chords, and etudes. His/her technical maturity will increase He/she will understand the basic stylistic progressions of classical, romantic, and 20th or 21st century compositions in keyboard playing. He/she will become familiar with the means of expression of the musical styles pertracted and will be able to put them into practice. Acquire the necessary skill to play piano pieces or accompaniments, taking into account their own level of playing maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Classical, Romantic and 20th or 21st century composers. A basic survey of works in the piano literature of the periods mentioned will be acquired. His/her music theoretical knowledge will be expanded in a practical way.

Brief outline of course (contents standard):
- playing minor scales of the quartet circle in octaves, playing minor and major chord decompositions, D7

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

Recommended literatue:

Etudy – výber:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. RACHMANINOV, Sergej. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.
Diela romantizmu – výber:
CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, 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:

Presence: 13 hours contact teaching
Individual creative work: 12 hours of individual creative activity
Self-study: 5 hours

Course assessment

Total number of assessed students: 3

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn085/22	**Course title:** Piano practice - Composition 5

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

Number of credits: 1

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for completion of the course with regard to the level of maturity
Major scales - fifth and fifth circle (3, 6), decomposition, D7
3 etudes
2 baroque compositions (polyphony)
1 Classical sonata (sonatina) - 1st, 2nd movement or variations of the Classical period
Prerequisites for the practical exam (final performance):
1 etude
1 Baroque composition (polyphony)
1 Classical composition
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 5th semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of scales, chords, and etudes. Scale playing will focus on more challenging playing in thirds and sixths. The student's proficiency in technical maturity will be increased. He/she will understand the stylistic practices of Baroque music in the area of polyphony, and may expand his/her program in Classical music to include form variation techniques in keyboard playing. He/she will be able to work independently with the expressive devices of the pertracted musical styles. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify compositional practices in the forms of Baroque and Classical music. His/her survey of the works of piano literature of these periods will be expanded. The student will be able to apply music-theoretical knowledge independently in practice. Acquired piano playing skills of the Baroque and Classical periods are at a high level. The technical training, which the student has acquired through piano literature aimed at increasing the motor skills of playing, is of an identical level.

Brief outline of course (contents standard):
- playing of scales in thirds, octaves, playing of major chord progressions, D7

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

Recommended literatue:

Barokové diela – výber:
BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší
Etudy:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.
Klasicizmus:
HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. VAŇHAL, Jan Křtitel. CLEMENTI, Muzio. TOMÁŠEK, Jan Václav. BENDA, Jiří. HUMMEL, Johann Nepomuk. KUHLAU, Friedrich. a ďalší.
Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

Presence: 13 hours contact teaching
Individual creative work: 12 hours of individual creative activity
Self-study: 5 hours

Course assessment

Total number of assessed students: 5

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn086/22	**Course title:** Piano practice - Composition 6

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

Number of credits: 1

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Molar scales - quint and quartic circle (3, 6), decompositions, D7
2 etudes
1 composition of romanticism
1 20th or 21st century composition
Prerequisites for practical exam (final performance):
1 composition of Romanticism
1 20th or 21st century composition
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 6th semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of scales, chords, and etudes. Scale playing will focus on more challenging playing in thirds and sixths. The student's proficiency in technical maturity will be increased. There will be an understanding of the basic stylistic progressions of 20th or 21st century romanticism and 20th or 21st century compositions in keyboard playing. The student will be able to identify the diversity of 20th and 21st century compositions across a range of specific uses of expressive devices. Their realisation in practice is closely related to the compositional practice of the profile subject - composition. The student will consolidate the necessary skill to interpret piano compositions of different stylistic periods, or accompaniments with regard to the level of performance maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Romantic composers and 20th or 21st century compositions. A basic overview of works in the piano literature of the periods mentioned will be acquired. The student's music-theoretical knowledge will be expanded in a practical way that has important connections to compositional practice.

Brief outline of course (contents standard):

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

Recommended literatue:
Etudy - výber
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. RACHMANINOV, Sergej. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.
Diela romantizmu – výber:
CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, 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:
Presence: 13 hours contact teaching
Individual creative work: 12 hours of individual creative activity
Self-study: 5 hours

Course assessment
Total number of assessed students: 5

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 09.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz58/26	**Course title:** Playing from Sheet Music and Scores 2

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

Number of credits: 2

Recommended semester of study: 4.

Degree of study: I.

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 basic terminology related to the problems of orientation in reading and studying scores (choral, orchestral);
- be able to characterize the stylistic specifics of the scores of the Romantic and the beginning of the Romantic period. 20th century;
- understand the nature and development of music during the 19th century.
- Able to perceive the differences in the work of composers of national music of the Romantic period;
- Able to know the tunings and ranges of instruments;

Brief outline of course (contents standard):
Acquiring the ability to navigate scores and be able to interpret them on the piano,
2-manual or 4-manual.
Ranges and tunings of orchestral instruments.
Use and blending of instrumental colours - the expressive element.

Recommended literatue:
REŽUCHA Bystrík – PARÍK Ivan. 1998. Ako čítať partitúru; Národné hudobné centrum: Bratislava. ISBN 80888840X
EBEN, Petr, BURGHAUSER, Jarmil: Čtení a hra partitúr; Supraphon: Praha. ISBN7058-055-5
SCHUBERT, Franz: Symphony h moll, Unvollendete; Dover, ISBN 10:0486299236
PROKOFJEV, Sergej: Clasical Symphony; Dover Edition, ISBN 10: 0486449505
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

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

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 09.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz59/26	**Course title:** Playing from Sheet Music and Scores 3

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

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Rehearsal of 2-3 songs 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the problems of orientation in reading and studying scores (choral, orchestral);
- be able to characterize the stylistic specifics of the scores of selected composers of the 20th century;
- know selected works by Slovak composers and be able to orient themselves in them;
- understand the basic development of music in the course of the 20th century.
- be able to perceive the differences in the works of 20th century composers;
- Able to develop and interpret a work of the 20th century;

Brief outline of course (contents standard):
Ability to read and interpret various keys.
Transpositions according to the tuning of each instrument in the orchestra.
Treatment of the same text preludes in scores of different stylistic periods,
their comparison in character, content and expression.

Recommended literatue:
REŽUCHA Bystrík – PARÍK Ivan. 1998. Ako čítať partitúru; Národné hudobné centrum: Bratislava. ISBN 80888840X
EBEN, Petr, BURGHAUSER, Jarmil: Čtení a hra partitúr; Supraphon: Praha. ISBN7058-055-5
HAYDN, Joseph. Messe d mol (Nelson); Carus Aug, ISBN 13: 9790007073244
BEETHOVEN, Ludwig: Missa solemnis D dur; Bärenreiter Urtext, ISBN 13: 9790006563838
GOUNOD, Charles: Missa brevis C dur; Kalmus Edition, ISBN 10: 0-7692-4463-7
SUCHOŇ, Eugen: Symfonietta rustica (Obrázky zo Slovenska); SHF: Bratislava
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:

Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 24h, Self-study: 10h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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., doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 09.09.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP080/22	**Course title:** Prevention of the musculoskeletal system 1

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

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (30%)
- Preparation of a seminar paper on the assigned topic (20%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will be familiar with basic terminology related to health issues, diseases, disorders and impairments of the musculoskeletal system. He/she will also be able to describe the nature, manifestations and onset of diseases, disorders and impairments of the musculoskeletal system and explain the process of their development and subsequent resolution through multiple targeted movement intervention programs.

Brief outline of course (contents standard):
Characteristics of primary concepts (nature, manifestations, evaluation, origin of diseases, disorders and impairments)
- Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention)
- Muscle functions (process of development of diseases, disorders and weaknesses)
- Muscles with a tendency to shortening, to weakening.
- Clinical syndromes of diseases, disorders and weakening of muscle function (broken movement stereotypes, their diagnosis, symptoms, consequences)
- Hypermobility (diagnosis, specifics and types of occurrence and subsequent methods, methodologies
exercises for individual types)
- Kinesiology of prototypical activities (Posture, postural stability, postural
postural stability, postural reactivity, postural disorders)

Recommended literatue:
HENEŠOVÁ, Judita a JABLONSKÝ, Peter. 2013. Pohybový systém a regeneračné cvičenia. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._hene_ov_p._jablonsk_pohybov_syst_m_a_regener a_n_cvi_enia.pdf

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 67

ABS	NEABS
88.06	11.94

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP081/22	**Course title:** Prevention of the musculoskeletal system 2

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

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (30%)
- Preparation of a seminar paper on the assigned topic (20%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Characteristics of secondary concepts (nature, manifestations, evaluation, occurrence of diseases, disorders and impairments)
- Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention)
- New exercise methodologies (basic principles)
- Medical history (content, meaning)
- Aspect examination (content, scope)
- Examination of hypermobility (possibilities of hypermobility, division of exercise options)
- Movement stereotypes (types, examination)
- Pain assessment (content, scope)

Brief outline of course (contents standard):
Characteristics of secondary concepts (nature, manifestations, evaluation, occurrence of diseases, disorders and impairments)
- Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention)
- New exercise methodologies (basic principles)
- Medical history (content, meaning)
- Aspect examination (content, scope)
- Examination of hypermobility (possibilities of hypermobility, division of exercise options)
- Movement stereotypes (types, examination)
- Pain assessment (content, scope)

Recommended literatue:
HENEŠOVÁ, Judita a JABLONSKÝ, Peter. 2013. Pohybový systém a regeneračné cvičenia. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._hene_ov_p._jablonsk_pohybov_syst_m_a_regener a_n_cvi_enia.pdf

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 63

ABS	NEABS
88.89	11.11

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko35/22	**Course title:** Score Play 1

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

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- attendance 50%
- active approach to solving problems of course outcomes 40%
- final test and practical artistic output -10%
- Record artistic outcomes in IDM AU BB

Educational outcomes (performance standard):
- after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano,
- can characterize the different types of scores,
- knows the composition of orchestral, choral scores,
- knows the individual instrumental groups and can define the tunings of individual instruments
- is able to play scores from the sheet music.

Brief outline of course (contents standard):
- Scores- characteristics of the division of scores
- Possibilities of adapting scores for piano performance
- Choral scores - playing from the page

Recommended literatue:
BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967
LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7.
REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X.
ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha.
Notový materiál vybraný k riešeniu predmetnej problematike.
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

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

13
Individual creative work: 12
Self-study: 5

Course assessment
Total number of assessed students: 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. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko36/22	**Course title:** Score Play 2

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

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Skóre - charakteristiky rozdelenia skóre
- Možnosti prispôsobenia partitúr pre klavírnu interpretáciu
- Zborové partitúry - hranie zo stránky

Educational outcomes (performance standard):
- after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano,
- can characterize the different types of scores,
- knows the composition of orchestral, choral scores,
- knows the individual instrumental groups and can define the tunings of individual instruments
- is able to play scores from the sheet music.

Brief outline of course (contents standard):
- old keys - division, method of reading
- orchestral scores - composition, instrumental transpositions
- playing scores in old keys/ instrumental parts
- simple orchestral scores

Recommended literatue:
BURGHAUSER, Jarmil - EBEN, Petr. 1967. Reading and playing scores. SHV, Prague 1967
LOUDOVÁ Ivana. 1998. : Modern notation and its interpretation. AMU: Prague. ISBN 80-85883-31-7.
REŽUCHA, Bystrík.- PARIK. Ivan. 1998: How to read a score. National Music Centre: Bratislava. ISBN 80-8884-08-X.
ŠOLC, Milan. 1980. The Mystery of Chord Markings. Supraphon: Prague.
Sheet music material selected to address the subject matter.
Other sources: AU archive, teacher's archive, www.imslp.org

Language of instruction:
Slovak

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

13
Individual creative work: 12
Self-study: 5

Course assessment
Total number of assessed students: 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. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko37/22	**Course title:** Score Play 3

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

Number of credits: 1

Recommended semester of study: 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- attendance 50%
- active approach to solving problems of course outcomes 40%
- final test and practical artistic output -10%
- Record artistic outcomes in IDM AU BB

Educational outcomes (performance standard):
- after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano,
- can characterize the different types of scores,
- knows the composition of orchestral, choral scores,
- knows the individual instrumental groups and can define the tunings of individual instruments
- is able to play scores from the sheet music.

Brief outline of course (contents standard):
Playing orchestral scores - selection
- Arrangement of scores for piano lift

Recommended literatue:
BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967
LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7.
REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X.
ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha.
Notový materiál vybraný k riešeniu predmetnej problematike.
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

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

Individual creative work: 12
Self-study: 5

Course assessment
Total number of assessed students: 2

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko38/22	**Course title:** Score Play 4

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

Number of credits: 1

Recommended semester of study: 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- attendance 50%
- active approach to solving problems of course outcomes 40%
- final test and practical artistic output -10%
- Record artistic outcomes in IDM AU BB

Educational outcomes (performance standard):
- after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano,
- can characterize the different types of scores,
- knows the composition of orchestral, choral scores,
- knows the individual instrumental groups and can define the tunings of individual instruments
- is able to play scores from the sheet music.

Brief outline of course (contents standard):
Playing orchestral and vocal-instrumental scores - selection
- Arrangement of scores for piano lift

Recommended literatue:
BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967
LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7.
REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X.
ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha.
Notový materiál vybraný k riešeniu predmetnej problematike.
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

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

Individual creative work: 12
Self-study: 5

Course assessment
Total number of assessed students: 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. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko39/22	**Course title:** Score Play 5

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

Number of credits: 1

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- attendance 50%
- active approach to solving problems of course outcomes 40%
- final test and practical artistic output -10%
- Record artistic outcomes in IDM AU BB

Educational outcomes (performance standard):
- after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano,
- can characterize the different types of scores,
- knows the composition of orchestral, choral scores,
- knows the individual instrumental groups and can define the tunings of individual instruments
- is able to play scores from the sheet music.

Brief outline of course (contents standard):
- Playing orchestral and vocal-instrumental scores - selection
- Arrangement of scores for piano lift

Recommended literatue:
BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967
LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7.
REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X.
ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha.
Notový materiál vybraný k riešeniu predmetnej problematike.
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

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

Individual creative work: 12
Self-study: 5

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko40/22	**Course title:** Score Play 6

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

Number of credits: 1

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- attendance 50%
- active approach to solving problems of course outcomes 40%
- final test and practical artistic output 10%
- Record artistic outcomes in IDM AU BB

Educational outcomes (performance standard):
- after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano,
- can characterize the different types of scores,
- knows the composition of orchestral, choral scores,
- knows the individual instrumental groups and can define the tunings of individual instruments
- is able to play scores from the sheet music.

Brief outline of course (contents standard):
- Playing orchestral and vocal-instrumental scores - selection
- Arrangement of scores for piano lift

Recommended literatue:
BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967
LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7.
REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X.
ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha.
Notový materiál vybraný k riešeniu predmetnej problematike.
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

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

Individual creative work: 12
Self-study: 5

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Anna Paluchová, 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/ I.SP022/26	**Course title:** Seminar on Written Assignments 1

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

Number of credits: 1

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in classes (30%)
Completion of an assessed project on the assigned topic (70 %)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to integrate the written thesis into a final artistic output
- actively process the chosen problem and topic
- obtain multi-source information and creatively incorporate it into a complete work
- work creatively with specialist literature
- respond to and master the formalities of thesis writing
- work seamlessly with the literature and be able to use sources of citations, paraphrases and notational material
- in collaboration with the thesis supervisor, produce a meaningful thesis, respecting all formal and professional comments during the development and writing of the thesis
- be able to apply and use the computer skills necessary to write the thesis.

Brief outline of course (contents standard):
1. gradual familiarization of the student with the processing of the work
2. editing, corrections
3. the procedure for writing the thesis
4. technical recognition of typefaces, formatting, insertion of pictures, sheet music, etc.

Recommended literatue:
KATUŠČÁK, Dušan. 1998. Ako písať vysokoškolské a kvalifikačné práce. Stimul, Bratislava. ISBN 80- 85697- 82- 3
KATUŠČÁK, Dušan. 2004. Ako písať záverečné a kvalifikačné práce. 3. vyd. Nitra: Enigma. ISBN 80- 89132- 10- 3.
KUCIANOVÁ, A. Metódy citovania podľa STN ISO 690: 2012 [online]. 2013 [cit. 2014- 09- 03]. Dostupné z: http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p race_a_statnice/ISO_690- 2010_priklady_SlovNarKniz_AKucianova.pdf
STAROŇOVÁ, Katarína. 2011. Vedecké písanie. Ako písať akademické a vedecké texty. Osveta, Martin. ISBN 978- 80- 8063- 359- 2

SMERNICA č. 2/2014 o bibliografickej registrácii, kontrole originality, sprístupňovaní, uchovávaní a základných náležitostiach záverečných prác na Akadémii umení v Banskej Bystrici; GLOCKOVÁ, Mária. 2021. Manuál písania záverečných prác na FMU AU; pdf formát bez vydania a prideleného ISBN. Pre internú potrebu FMU AU.
MŠ SR. Metodické usmernenie 14/2009- R z 27. augusta 2009 o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní [online]. Dostupné z: http://www.spgk.sk/?centralny- registerzaverecnych- a- kvalifikacnych- prac
MŠ SR. Metodické usmernenie k používaniu titulov, čestných titulov a označení funkcií vysokoškolských učiteľov [online]. Dostupné z: http://www.minedu.sk/data/att/1583.pdf
STN 6910:2011. Pravidlá písania a úpravy písomností [online]. 2011 [cit. 2014-09- 15]. Dostupné z: http://www.ucps.sk/subory/Pravne_predpisy_pdf_doc/STN_01_6910_Pravidla_pisania_a_ upravy_pisomnosti.pdf STN ISO 690: 2012. Informácie a dokumentácia. Návod na tvorbu bibliografických odkazov na informačné pramene a ich citovanie.
Výber bibliografických titulov podľa individuálnych požiadaviek daných tém záverečných prác.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP023/26	**Course title:** Seminar on Written Assignments 2

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

Number of credits: 1

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in classes (30%)
Completion of an assessed project on the assigned topic (70 %)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to integrate the written thesis into a final artistic output
- actively process the chosen problem and topic
- obtain multi-source information and creatively incorporate it into a complete work
- work creatively with specialist literature
- respond to and master the formalities of thesis writing
- work seamlessly with the literature and be able to use sources of citations, paraphrases and notational material
- in collaboration with the thesis supervisor, produce a meaningful thesis, respecting all formal and professional comments during the development and writing of the thesis
- be able to apply and use the computer skills necessary to write the thesis.

Brief outline of course (contents standard):
1. gradual familiarization of the student with the processing of the work
2. basic requirements for the formal preparation of the thesis
3. the main part of the thesis and its structure
4. the structure and layout of the thesis.

Recommended literatue:
KATUŠČÁK, Dušan. 1998. Ako písať vysokoškolské a kvalifikačné práce. Stimul, Bratislava. ISBN 80- 85697- 82- 3
KATUŠČÁK, Dušan. 2004. Ako písať záverečné a kvalifikačné práce. 3. vyd. Nitra: Enigma. ISBN 80- 89132- 10- 3.
KUCIANOVÁ, A. Metódy citovania podľa STN ISO 690: 2012 [online]. 2013 [cit. 2014- 09- 03]. Dostupné z: http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/ Studium/Zaver_p race_a_statnice/ISO_690- 2010_priklady_SlovNarKniz_AKucianova.pdf
STAROŇOVÁ, Katarína. 2011. Vedecké písanie. Ako písať akademické a vedecké texty. Osveta, Martin. ISBN 978- 80- 8063- 359- 2

SMERNICA č. 2/2014 o bibliografickej registrácii, kontrole originality, sprístupňovaní, uchovávaní a základných náležitostiach záverečných prác na Akadémii umení v Banskej Bystrici; GLOCKOVÁ, Mária. 2021. Manuál písania záverečných prác na FMU AU; pdf formát bez vydania a prideleného ISBN. Pre internú potrebu FMU AU.
MŠ SR. Metodické usmernenie 14/2009- R z 27. augusta 2009 o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní [online]. Dostupné z: http://www.spgk.sk/?centralny- registerzaverecnych- a- kvalifikacnych- prac
MŠ SR. Metodické usmernenie k používaniu titulov, čestných titulov a označení funkcií vysokoškolských učiteľov [online]. Dostupné z: http://www.minedu.sk/data/att/1583.pdf
STN 6910:2011. Pravidlá písania a úpravy písomností [online]. 2011 [cit. 2014-09- 15]. Dostupné z: http://www.ucps.sk/subory/Pravne_predpisy_pdf_doc/STN_01_6910_Pravidla_pisania_a_ upravy_pisomnosti.pdf STN ISO 690: 2012. Informácie a dokumentácia. Návod na tvorbu bibliografických odkazov na informačné pramene a ich citovanie.
Výber bibliografických titulov podľa individuálnych požiadaviek daných tém záverečných prác.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP069/22	**Course title:** Slovak musical literature 1

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

Number of credits: 1

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Active participation in classes (30%)
2. Completion of an assessed project on the assigned topic (40 %)
3. Successful completion of the examination (30 %)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to access the music. The student will be able to study the artifact in a comprehensive way;
- to be able to confront the work with music-historical and aesthetic facts;
- understand the contemporary tendencies and the socio-historical context of the work;
- Able to penetrate the notated graphic notation of music in order to "hear the music";
- know the possibilities of exploring a work through literature, score, sound recording;
- able to present orally and in writing the knowledge acquired about a musical work.

Brief outline of course (contents standard):
1. Slovak composers and their selected compositions.
2. Analytical view of a musical work - genetic analysis.
3. Characteristics of contemporary tendencies and socio-historical context of the work.
4. Work with notation/partitura.
5. A holistic understanding of the musical work.
6. Effective use of sources of information about music literature.

Recommended literatue:
Časopisy o slovenskej hudbe – konkrétne čísla v kontinuite preberanej témy:
Adoramus Te. Časopis o duchovnej hudbe. Ružomberok: Hudobná subkomisia Liturgickej komisie Konferencie biskupov Slovenska. ISSN 1335-3292. (online)
Dostupné z: http://www.spevnik.sk/2publikacie.htm.
AFA Ad Fontes Artis. Banská Bystrica: Fakulta múzických umení Akadémie umení v Banskej Bystrici. ISSN 2453-9694. (online) Dostupné z: https://fmu.aku.sk/sk/afa-casopis.
Art3. ISSN 2453-7349. Banská Bystrica: Akadémia umení v Banskej Bystrici. (online) Dostupné z: https://www.aku.sk/sk/univerzita-au/casopis-art3.html.
Hudobný život. Bratislava: Hudobné centrum. ISSN 1335-4140. (online) Dostupné z: https://xn--h-toa.hc.sk/.

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 48

A	ABS	B	C	D	E	FX	ODP	Uzn.
91.67	0.0	4.17	2.08	0.0	0.0	2.08	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP070/22	**Course title:** Slovak musical literature 2

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

Number of credits: 1

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
1. Active participation in classes (30%)
2. Completion of an assessed project on the assigned topic (40 %)
3. successful completion of the examination (30 %)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to access the music. The student will be able to study the artifact in a comprehensive way;
- to be able to confront the work with music-historical and aesthetic facts;
- understand the contemporary tendencies and the socio-historical context of the work;
- Able to penetrate the notated graphic notation of music in order to "hear the music";
- know the possibilities of exploring a work through literature, score, sound recording;
able to present orally and in writing the knowledge acquired about a musical work.

Brief outline of course (contents standard):
1. Musical composers of the Banská Bystrica region and their selected compositions.
2. Analytical view of musical works - genetic analysis.
3. Characteristics of contemporary tendencies and socio-historical context of the work.
4. Work with notation/partitura.
5. A holistic understanding of the musical work.
6. Effective use of sources of information about music literature.

Recommended literatue:
ČERVENÁ, Ľudmila. 2008. Hudobná kultúra v Banskej Bystrici. Banská Bystrica: Univerzita Mateja Bela v Banskej Bystrici. ISBN 978-80-8083-646-7. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10100701&theme=aubb.
Časopisy o slovenskej hudbe – konkrétne čísla v kontinuite preberanej témy:
Adoramus Te. Časopis o duchovnej hudbe. Ružomberok: Hudobná subkomisia Liturgickej komisie Konferencie biskupov Slovenska. ISSN 1335-3292. (online)
Dostupné z: http://www.spevnik.sk/2publikacie.htm.
AFA Ad Fontes Artis. Banská Bystrica: Fakulta múzických umení Akadémie umení v Banskej Bystrici. ISSN 2453-9694. (online) Dostupné z: https://fmu.aku.sk/sk/afa-casopis.

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 46

A	ABS	B	C	D	E	FX	ODP	Uzn.
95.65	0.0	2.17	0.0	0.0	0.0	2.17	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP025/22	**Course title:** Social, psychological and physical preparation of a musician 1

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

Number of credits: 2

Recommended semester of study: 1., 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Individual or group development and presentation of assignments (20%)
- Elaboration and presentation of a project on a given topic (30%)
- Successful completion of the examination (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to personality issues;
- be able to describe different groups of intrapersonal competences;
- understand the essence of self-regulation, self-development, self-reflection and self-evaluation;
- be able to characterize personality performance traits; musical talent, giftedness, genius;
- Able to identify the specifics of thinking, cognitive and metacognitive competencies;
- be able to characterize decision making and its phases;
- know the possibilities of own self-development.

Brief outline of course (contents standard):
- Intrapersonal competencies.
- Self-regulation and self-development.
- Self-reflection and self-assessment.
- Personality performance, cognitive and metacognitive competencies.
- Stages of development of musical abilities and possibilities of their development (giftedness, talent, genius).
- Decision-making.
- Cognitive and metacognitive competences.

Recommended literatue:
SUCHOŽOVÁ, Eva. 2014. Rozvíjanie a hodnotenie kľúčových kompetencií v edukačnom procese. Bratislava: Metodické centrum. ISBN 978-80-8052-857-7. Dostupné na https://archiv.mpc-edu.sk/sites/default/files/publikacie/rozvijanie_a_hodnotenie_klucovych_kompetencii_-_po_recenziach_-_s_isbn_-_na_webe.pdf
MESÁROŠOVÁ, Margita & BAVOĽÁR, Jozef & SLAVKOVSKÁ, Miriam. 2018. Kognitívne, metakognitívne kompetencie a sebaregulácia. Košice: UPJŠ, FF. ISBN 978-80-8152-696-1. Dostupné na https://unibook.upjs.sk/img/cms/2018/ff/kognitivne-kompetencie-web.pdf

KAHNEMAN, Daniel. 2019. Myslenie rýchle a pomalé. Bratislava: Aktuell. ISBN 9788081720567 (archív pedagóga)
MOSER-WILL, Ines & GRUBE, Ingrid. 2010. 110 her pro rozvoj myšlení, lepší paměť a koncentraci. Praha: Grada. ISBN 978-80-247-3560-3. (archív pedagóga)
KLICKSTEIN, Gerald. The musician´s way. Oxford: Osford University Press. ISBN 978-0-19-534313-7 (archív pedagóga)

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 152

A	ABS	B	C	D	E	FX	ODP	Uzn.
70.39	0.0	16.45	6.58	1.97	1.97	2.63	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP026/22	**Course title:** Social, psychological and physical preparation of a musician 2

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

Number of credits: 2

Recommended semester of study: 2., 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Individual or group development and presentation of assignments (20%)
- Developing and presenting a project on a given topic (30%)
- Successful completion of the exam (50%)

Educational outcomes (performance standard):
- Upon successful completion of the training process, the student will:
- know the basic terminology related to the issue of empathy and prosocial behaviour;
- be able to describe emotional intelligence and its structure;
- understand the nature of cooperation, coexistence and coordination;
- be able to characterize different types of conflict;
- be familiar with conflict resolution strategies.

Brief outline of course (contents standard):
1. Emotional intelligence, empathy.
2. Prosocial behaviour.
3. Cooperation, coexistence and coordination.
4. Conflict and its resolution.
5. Practical tasks for learning conflict resolution strategies.

Recommended literatue:
GOLEMAN, Daniel. 2017. Emocionálna inteligencia. Bratislava: Citadella. ISBN 9788081820861. (archív pedagóga)
ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339
NAKONEČNÝ, Milan. 2012. Emoce. Praha: Triton, 2012. ISBN 9788073876142. (archív pedagóga)
GAJDOŠOVÁ, Eva & HERÉNYIOVÁ, Gabriela. 2002. Škola rozvíjania emocionálnej inteligencie žiakov. Bratislava: Príroda. ISBN 80-07-01177-3. (archív pedagóga)
ELLIS, Albert. 2010. Trénink emocí. Praha: Portál. ISBN 978-80-7367-719-0 (archív pedagóga)
KŘIVOHLAVÝ, Jaro. 1998. Jak neztratit nadšení. Praha: Grada. ISBN 9788071695513 (archív pedagóga)
KNIFFIN, Kevin & YAN, Jubo et at. 2017. The sound of cooperation: Musical influences on cooperative behavior: The sound of Cooperation. In Journal of

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 149

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.38	0.0	22.15	8.05	7.38	1.34	4.7	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP027/22	**Course title:** Social, psychological and physical preparation of a musician 3

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

Number of credits: 2

Recommended semester of study: 3., 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Individual or group development and presentation of assignments (20%)
- Developing and presenting a project on a given topic (30%)
- Successful completion of the exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to psychohygiene;
- be able to describe stress and coping strategies;
- understand the essence of coping strategies;
- be able to explain the nature of workload and its risk level;
- know their tendencies to react to stress and to stressors.

Brief outline of course (contents standard):
1. Concepts of health, hygiene, psychohygiene.
2. Issues of stress.
3. Workload.
4. Options for coping with stress and strain.
5. Practical tasks for learning coping strategies.

Recommended literatue:
VAŠINA, Bohumil. 2009. Základy psychologie zdraví. Ostrava: Ostravská univerzita v Ostravě. ISBN 978-80-7368-757-1 (súkromný archív pedagóga)
KŘIVOHLAVÝ, Jaro. 1994. Jak zvládat stres. Praha: Grada Avicenum (súkromný archív pedagóga)
MLČÁK, Zdeněk. 2004. Stres v profesi vychovatelů. In I. SOBOTKOVÁ, D. HELLER a J. PROCHÁZKOVÁ (ed.) Svět žen a svět mužů: polarita a vzájemné obohacování. Sborník z konference Psychologické dny. Olomouc: Universita Palackého v Olomouci, Filosofická fakulta. ISBN 9788024410593 Dostupné na https://portal.osu.cz/wps/portal/is/publsearch?record_id=18788
DANOVÁ, Lívia. (n.d.) Prevencia stresu a vyhorenia. Levice: Centrum pedagogicko-psychologického poradenstva a prevencie. Dostupné na https://www.cpppaplevice.sk/index.php?castmenu=pre%20pedagogov&dokument=deti4

SELKO, Dušan. (ed.). 2009. Psychológia zdravia v praxi. Bratislava: Mauro Slovakia, Bratislava. ISBN 978–80–968092–5–7. Dostupné na https://www.prohuman.sk/files/Psychologia-zdravia-2008.pdf
ŠVAMBERK ŠAUEROVÁ, Markéta. 2018. Techniky osobnostního rozvoje a duševní hygieny učitele. Praha: Grada. ISBN978-80-271-0470-3 (archív pedagóga)

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 116

A	ABS	B	C	D	E	FX	ODP	Uzn.
68.97	0.0	16.38	9.48	0.86	0.86	1.72	1.72	0.0

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP028/22	**Course title:** Social, psychological and physical preparation of a musician 4

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

Number of credits: 2

Recommended semester of study: 4., 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (30%)
- Preparation of a seminar paper on the assigned topic (20%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will
- know the basic terminology related to health issues, diseases, disorders and weaknesses of the musculoskeletal system;
- be able to describe and understand the nature of diseases, disorders and impairments of the musculoskeletal system, specifically in the spine and foot;
- be able to implement targeted movement intervention programs to modify diseases, disorders and weaknesses of the musculoskeletal system and later become familiar with potential remediation;
- be able to use multiple methods to assess determinants of the musculoskeletal system;
- Able to recognize the possibility of self-development.

Brief outline of course (contents standard):
1. Characteristics of primary concepts
2. Characteristics of the support and movement system
3. Deviations and weaknesses of the musculoskeletal system
4. Congenital, acquired and other clinical syndromes of the musculoskeletal system
5. Pedagogical diagnosis

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 114

A	ABS	B	C	D	E	FX	ODP	Uzn.
73.68	0.0	14.04	9.65	0.0	0.0	0.88	1.75	0.0

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP029/22	**Course title:** Social, psychological and physical preparation of a musician 5

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

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in class (40%)
- Review of assigned publications - choice of topic (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basics of management in the arts,
- know how to define a cultural project,
- be able to define types of cultural projects,
- know the basics of lobbying and fundraising,
- know what socially responsible business is.

Brief outline of course (contents standard):
1. Management and Art
2. Types of cultural projects
3. Cultural project management
4. Lobbying
5. Fundraising
6. Introduction to Socially Responsible Business

Recommended literatue:
SEKOVÁ, Mária a kol. 2013. Manažment II: ľudia v organizácii a organizačná kultúra. Bratislava: IURA EDITION, Ekonómia. ISBN 978-80-8078-511-6.
BYRNES, William J. 2009. Management and the Arts. Taylor & Francis. ISBN 978-0-240-81004-1.
HODGES, Megan a WOOD, Geoffrey. 1998. Aby váš hlas byl vyslyšen. Úvod do lobbování v České republice. 1. vyd. Praha: ICN, ISBN 80-902284-4-5.
NADÁCIA VIA. 2003. Praktický průvodce fundraisingem pro neziskové organizace. Praha: Nadace Via. [online]
Dostupné z: https://docplayer.cz/1288235-Prakticky-pruvodce-fundraisingem-pro-neziskove-organizace.html
BUSSARD, Allan a kol. 2005. Spoločensky zodpovedné podnikanie. Prehľad základných princípov a príkladov. Bratislava: Nadácia Integra, Nadácia Pontis, Nadácia PANET [online]

Dostupné z:
https://www.nadaciapontis.sk/wp-content/uploads/2019/01/text_zodpovedne_podnikanie.pdf

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 90

A	ABS	B	C	D	E	FX	ODP	Uzn.
62.22	0.0	22.22	8.89	4.44	1.11	1.11	0.0	0.0

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP030/26	**Course title:** Social, psychological and physical preparation of a musician 6

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

Number of credits: 2

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Individual or group development and presentation of assignments (20%)
- Developing and presenting a project on a given topic (30%)
- Successful completion of the exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to didactics;
- be able to describe the basic didactic methods applicable in the teaching of performing arts;
- understand the necessity of applying didactic principles in education;
- know the different ways of motivating a pupil to study performing arts;
- able to formulate teaching objectives independently;
- be able to prepare independently for a lesson in the field of performing arts.

Brief outline of course (contents standard):
1. Concepts of didactics, teaching, education.
2. Didactic principles.
3. Methods of teaching.
4. Pupil motivation in the performing arts.
5. Objectives of teaching.
6. Preparation for teaching.

Recommended literatue:
ČAPEK, Robert. 2015. Moderní didaktika. Lexikon výukových a hodnotících metod. Praha: Grada Publishing a.s. ISBN 978-80-247-3450-7 (archív pedagóga)
KALHOUS, Zdeněk. OBST, Otto et al. 2009. Školní didaktika. Praha: Portál s.r.o. ISBN 978-80-7367-571-4 (archív pedagóga)
PETLÁK, Erich. 2000. Pedagogicko-didaktická práca učiteľa. Bratislava: Iris. ISBN 80-89018-05-X (archív pedagóga)
TUREK, Ivan. 2014. Didaktika (tretie prepracované a doplnené vydanie). Bratislava: Wolters Kluwer. ISBN 978-80-8168-004-5 (archív pedagóga)
ZORMANOVÁ, Lucie. 2017. Didaktika dospelých. Praha: Grada Publishing, a.s. ISBN 978-80-271-0051-4 (archív pedagóga)

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: TP/ I.SP018/22	**Course title:** Solfeggio 1

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

Number of credits: 1

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%)
The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars
Unexcused absences from seminars may be made up with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- master relative (or absolute) solmization,
- able to intone melodic examples in diatonicism,
- be able to analyse aural rhythmic-melodic examples in diatonics,
- be able to rhythmise monophonic exercises

Brief outline of course (contents standard):
- Intonation of melodic examples in diatonics
- Auditory analysis and notation of melodic-rhythmic examples in diatonics
- Rhythmization of monophonic examples

Recommended literatue:
LADUKHIN, Nikolay. 1981. 1000 príkladov hudobného diktátu pre 1, 2 a 3 hlasy. Sprievodca pre systematický rozvoj sluchu. Moskva. Muzyka.
POŠ, Vladimír. 1998. Nová intonace, rytmus, sluchová výchova. Praha. EDIT.

Language of instruction:
Slovak

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

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

Course assessment
Total number of assessed students: 158

A	ABS	B	C	D	E	FX	ODP	Uzn.
56.33	0.0	22.78	12.03	4.43	1.27	1.9	0.0	1.27

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP019/22	**Course title:** Solfeggio 2

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

Number of credits: 1

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%)
The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars
Unexcused absences from seminars may be made up with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- master relative (or absolute) solmization,
- be able to intonate melodic examples in diatonic and modality,
- be able to analyse aural rhythmic-melodic examples, triple and quadruple sounds in diatonic and modality,
- able to rhythmise two-part exercises

Brief outline of course (contents standard):
1. Intonation of melodic examples in diatonics and modality
2. Auditory analysis and notation of melodic-rhythmic examples, three- and four-voices in diatonic and modality
3. Rhythmization of monophonic examples

Recommended literatue:
LADUKHIN, Nikolay. 1981. 1000 príkladov hudobného diktátu pre 1, 2 a 3 hlasy. Sprievodca pre systematický rozvoj sluchu. Moskva. Muzyka.
POŠ, Vladimír. 1998. Nová intonace, rytmus, sluchová výchova. Praha. EDIT.

Language of instruction:
Slovak

Notes:

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

Course assessment
Total number of assessed students: 155

A	ABS	B	C	D	E	FX	ODP	Uzn.
50.32	0.0	29.03	10.32	4.52	1.94	2.58	0.0	1.29

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP020/22	**Course title:** Solfeggio 3

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

Number of credits: 1

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
Active participation in class (60%)
Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%)
The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%).
Credit will not be awarded to a student who has had more than three unexcused absences from seminars
Unexcused absences from seminars may be made up with make-up work

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- master relative (or absolute) solmization,
- be able to intone melodic examples from the multi-class in diatonic and chromatic,
- be able to analyse multi-voice aural rhythmic-melodic examples in diatonic and chromatic,
- able to rhythmicise multi-voice exercises

Brief outline of course (contents standard):
1. Intonation of melodic and rhythmic examples in multi-class
2. Auditory analysis and notation of multivocal melodic-rhythmic examples in diatonic and chromatic
3. Rhythmization of polyphonic examples

Recommended literatue:
LADUKHIN, Nikolay. 1981. 1000 príkladov hudobného diktátu pre 1, 2 a 3 hlasy. Sprievodca pre systematický rozvoj sluchu. Moskva. Muzyka.
POŠ, Vladimír. 1998. Nová intonace, rytmus, sluchová výchova. Praha. EDIT.
EDLUND, Lars. 2004. Modus Novus. Londýn. Chester Music. ISBN 978- 9177483823

Language of instruction:
Slovak

Notes:

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

Course assessment
Total number of assessed students: 123

A	ABS	B	C	D	E	FX	ODP	Uzn.
47.97	0.0	31.71	8.94	3.25	1.63	0.81	4.88	0.81

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

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

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

Course assessment
Total number of assessed students: 120

A	ABS	B	C	D	E	FX	ODP	Uzn.
65.0	0.0	13.33	10.0	5.0	2.5	0.0	3.33	0.83

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 27.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP104/26	**Course title:** Solfeggio 5
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: Active participation in classes (60%) Achieve a grade in intonation, rhythm and aural analysis in the midterm and final exams (40%) The number of points achieved in the seminars forms the following overall course assessment: for assessment A, at least 94 points are required, for assessment B, at least 87 points are required, for assessment C, at least 80 points are required, for assessment D, at least 73 points are required, for assessment E, at least 65 points (65%). Credits will not be awarded to a student who has had more than three unexcused absences from seminars. Excused absences from seminars can be compensated by making up work.	
Educational outcomes (performance standard): After successfully completing the learning process, the student will be: - able to intonate melodic examples in atonality, - able to analyze auditory rhythmic-melodic examples in atonality, - able to rhythmize polyphonic exercises	
Brief outline of course (contents standard): 1. Intonation of examples in atonality 2. Auditory analysis and notation of melodic-rhythmic examples in atonality 3. Rhythmization of polyphonic examples	
Recommended literatue: LADUKHIN, Nikolay. 1981. 1000 príkladov hudobného diktátu pre 1, 2 a 3 hlasy. Sprievodca pre systematický rozvoj sluchu. Moskva. Muzyka. POŠ, Vladimír. 1998. Nová intonace, rytmus, sluchová výchova. Praha. EDIT. EDLUND, Lars. 2004. Modus Novus. Londýn. Chester Music. ISBN 978- 9177483823	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 30 hours of work). 13 hours of 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: Mag. art. Juraj Vajó, 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/ I.SP067/22	**Course title:** Theatre History 1
Type, load and method of educational activities: **Type:** Lecture **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisities :	
Course completion conditions: 1. Developing and presenting a project on a given topic (50%) 2. Successful completion of the written examination (50%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Be able to present the emergence of theatre as a synthetic art form - Gain a basic historical and developmental orientation in the course of historical development. - Present the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
Brief outline of course (contents standard): 1. pre-history of theatre 2. theatre of ancient Greece and Rome, drama, comedy 3. theatre of the Middle Ages 4. liturgical dramas 5. the status and emergence of the basic theatrical positions 6. Italian theatre up to 1700	
Recommended literatue: BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 BŽOCHOVÁ-WILD, Jana. 1999. Úvod do shakespearovského divadla. Divadelný ústav, Bratislava 1999. ISBN 80-88987-11-3	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 7 hours self-study 10 hours solving assignments and exercises / semester	

Course assessment
Total number of assessed students: 34

A	ABS	B	C	D	E	FX	ODP	Uzn.
70.59	0.0	8.82	0.0	5.88	8.82	2.94	0.0	2.94

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

Course assessment
Total number of assessed students: 32

A	ABS	B	C	D	E	FX	ODP	Uzn.
81.25	0.0	9.38	3.13	0.0	0.0	3.13	0.0	3.13

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.KoSS2/26	**Course title:** Theory and history of composition

Type, load and method of educational activities:
Type:
Recommended load (in hours):
Weekly: Whole study period total:
Method : present

Number of credits: 5

Recommended semester of study: 5., 6..

Degree of study: I.

Prerequisities :

Course completion conditions:
- submission of the bachelor's thesis in the prescribed scope and difficulty, successful defence of the bachelor's thesis
- submission of the bachelor artistic performance in the prescribed form and scope (PDF - score), successful defence

Educational outcomes (performance standard):
Výsledkom vzdelávania je prezentovanie získaných vedomostí zo všetkých teoretických predmetov v rámci štúdia. Študent prostredníctvom kolokviálnej skúšky preukazuje nadobudnuté vedomosti predovšetkým z teórie kompozície v kontexte širšieho historického vývoja kompozičného umenia.

Brief outline of course (contents standard):
- colloquial state examination

Recommended literatue:
Selection of literature according to the specificity of the treated topic of DP and DUV.

Language of instruction:
Slovak

Notes:
The student's total workload by credit is 90 hours per semester (1K/30 hours of work).
0
Individual creative work: 45
Self-study: 45

Course assessment
Total number of assessed students: 0

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

Instructor:

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko14/26	**Course title:** Theory of Composition 1

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

Number of credits: 3

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester.
Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections;
- be able to reflect verbally on the historical and theoretical aspects of musical composition
- Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work

Brief outline of course (contents standard):
Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions.
Completion of analytical and compositional assignments assigned by the instructor during the semester.

Recommended literatue:
BENEŠ, Juraj. 2003. O harmónii. Bratislava: Hudobné centrum. ISBN 80-88884-40-3
BENEŠ, Juraj. O sonátovosti. Niekoľko poznámok k Beethovenovým klavírnym sonátam. In: Slovenská hudba, 2011, roč. 37, č. 2, s. 113 – 119.
De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314.
HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 9788089427383.
HUTTER, Josef. 1943. Hudební myšlení. Praha: Dr. Václav Tomsa.
JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Praha: Academia.
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.
KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.
KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
RISINGER, Karel. 1969. Hierarchie hudebních celků. Praha: Panton.
RISINGER, Karel. 1984. Nauka o kontrapunktu 20. století. Praha: Panton.
SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.
Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko15/26	**Course title:** Theory of Composition 2

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

Number of credits: 3

Recommended semester of study: 2.

Degree of study: I.

Prerequisities :

Course completion conditions:
90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester.
Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections;
- be able to reflect verbally on the historical and theoretical aspects of musical composition
- Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work

Brief outline of course (contents standard):
Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions.
Completion of analytical and compositional assignments assigned by the instructor during the semester.

Recommended literatue:
BENEŠ, Juraj. 2003. O harmónii. Bratislava: Hudobné centrum. ISBN 80-88884-40-3
BENEŠ, Juraj. O sonátovosti. Niekoľko poznámok k Beethovenovým klavírnym sonátam. In: Slovenská hudba, 2011, roč. 37, č. 2, s. 113 – 119.
De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314.
HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 9788089427383.
HUTTER, Josef. 1943. Hudební myšlení. Praha: Dr. Václav Tomsa.
JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Praha: Academia.
KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.
KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.
KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
RISINGER, Karel. 1969. Hierarchie hudebních celků. Praha: Panton.
RISINGER, Karel. 1984. Nauka o kontrapunktu 20. století. Praha: Panton.
SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.
Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko16/26	**Course title:** Theory of Composition 3

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

Number of credits: 3

Recommended semester of study: 3.

Degree of study: I.

Prerequisities :

Course completion conditions:
90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester.
Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections;
- be able to reflect verbally on the historical and theoretical aspects of musical composition
- Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work

Brief outline of course (contents standard):
Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions.
Completion of analytical and compositional assignments assigned by the instructor during the semester.

Recommended literatue:
BAILEY, Kathryn. The Twelve-Note Music of Anton Webern. 1991. Cambridge: Cambridge University Press. ISBN 0-521-39088-5.
BERNARD, Jonathan W. 1987. The Music of Edgard Varése. New Haven: Yale University Press. ISBN 9780300035155.
CAGE, John: Notations. 1969. New York: Something Else Press.
ELGER, Dietmar: Dadaism. 2004. Köln: Taschen. ISBN 3-8228-2946-3.
FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo.
HUTTER, Josef. 1943. Hudební myšlení. Praha: Dr. Václav Tomsa.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
LÉBL, Vladimír. Elektronická hudba. 1966. Praha: Státní hudební vydavatelství.
ORLEDGE, Robert: Satie the Composer. 1990. Cambridge: Cambridge University Press. ISBN 0-521-35037-9.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
RISINGER, Karel. 1969. Hierarchie hudebních celků. Praha: Panton.
RISINGER, Karel. 1984. Nauka o kontrapunktu 20. století. Praha: Panton.
SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko17/26	**Course title:** Theory of Composition 4

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

Number of credits: 3

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester.
Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections;
- be able to reflect verbally on the historical and theoretical aspects of musical composition
- Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work

Brief outline of course (contents standard):
Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions.
Completion of analytical and compositional assignments assigned by the instructor during the semester.

Recommended literatue:
BAILEY, Kathryn. The Twelve-Note Music of Anton Webern. 1991. Cambridge: Cambridge University Press. ISBN 0-521-39088-5.
BERNARD, Jonathan W. 1987. The Music of Edgard Varése. New Haven: Yale University Press. ISBN 9780300035155.
CAGE, John: Notations. 1969. New York: Something Else Press.
ELGER, Dietmar: Dadaism. 2004. Köln: Taschen. ISBN 3-8228-2946-3.
FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo.
HUTTER, Josef. 1943. Hudební myšlení. Praha: Dr. Václav Tomsa.
KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
LÉBL, Vladimír. Elektronická hudba. 1966. Praha: Státní hudební vydavatelství.
MONDRIAAN, Piet. 2002. Lidém budoucnosti. Praha: Triáda, 2002. ISBN 80-86138-31-3
ORLEDGE, Robert: Satie the Composer. 1990. Cambridge: Cambridge University Press. ISBN 0-521-35037-9.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
RISINGER, Karel. 1969. Hierarchie hudebních celků. Praha: Panton.
RISINGER, Karel. 1984. Nauka o kontrapunktu 20. století. Praha: Panton.
SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko18/26	**Course title:** Theory of Composition 5

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

Number of credits: 3

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester.
Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections;
- be able to reflect verbally on the historical and theoretical aspects of musical composition
- Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work

Brief outline of course (contents standard):
Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions.
Completion of analytical and compositional assignments assigned by the instructor during the semester. Preparation of the concept of the Bachelor's thesis from a compositional-theoretical point of view.

Recommended literatue:
CAGE, John: Notations. 1969. New York: Something Else Press.
CAGE, John. Silence. 2010. Praha: Tranzit. ISBN 978-80-87259-07-8.
CSERES, Jozef: Hudobné simulakrá. 2001. Bratislava: Hudobné centrum. ISBN 80-88884-30-6.
DORŮŽKA, Petr a kol. Hudba na pomezí. 1991. Praha: Panton. ISBN 80-7039-125-1.
FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo.
GRIFFITH, Paul. Modern Music, The Avantgarde since 1945. 1981. London: J. M. Dent & Sons Ltd. ISBN 0-460-04365-X.
MOURE, Gloria. Marcel Duchamp. 1988. London: Thames and Hudson. ISBN 0-500-27523-8.

MERTENS, Wim. American Minimal Music. 1983. London: Kahn & Averill. ISBN 0-912483-15-6.
NICHOLLS, David. American Experimental Music 1890-1940. 1990. Cambridge: Cambridge University Press. ISBN 0-521-34578-2.
NYMAN, Michael. Experimental Music. Cage and Beyond. 2000. Cambridge: Cambridge University Press. ISBN 0-521-65383-5.
NYMAN, Michael. Experimentálna hudba. Cage a iní. 2007. Bratislava: Hudobné centrum. ISBN 978-80-88884-93-4.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
SMITH BRINDLE, Reginald: New Music. The Avant-Garde since 1945. 1987. Oxford, New York: Oxford University Press. ISBN 0-19-315468-4.
Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko19/26	**Course title:** Theory of Composition 6

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

Number of credits: 3

Recommended semester of study: 6.

Degree of study: I.

Prerequisities :

Course completion conditions:
90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester.
Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections;
- be able to reflect verbally on the historical and theoretical aspects of musical composition
- Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work

Brief outline of course (contents standard):
Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions.
Completion of analytical and compositional assignments assigned by the instructor during the semester. Preparation of the concept of the Bachelor's thesis from a compositional-theoretical point of view.

Recommended literatue:
CAGE, John: Notations. 1969. New York: Something Else Press.
CAGE, John. Silence. 2010. Praha: Tranzit. ISBN 978-80-87259-07-8.
CSERES, Jozef: Hudobné simulakrá. 2001. Bratislava: Hudobné centrum. ISBN 80-88884-30-6.
DORŮŽKA, Petr a kol. Hudba na pomezí. 1991. Praha: Panton. ISBN 80-7039-125-1.
FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo.
GRIFFITH, Paul. Modern Music, The Avantgarde since 1945. 1981. London: J. M. Dent & Sons Ltd. ISBN 0-460-04365-X.
MOURE, Gloria. Marcel Duchamp. 1988. London: Thames and Hudson. ISBN 0-500-27523-8.

MERTENS, Wim. American Minimal Music. 1983. London: Kahn & Averill. ISBN 0-912483-15-6.
NICHOLLS, David. American Experimental Music 1890-1940. 1990. Cambridge: Cambridge University Press. ISBN 0-521-34578-2.
NYMAN, Michael. Experimental Music. Cage and Beyond. 2000. Cambridge: Cambridge University Press. ISBN 0-521-65383-5.
NYMAN, Michael. Experimentálna hudba. Cage a iní. 2007. Bratislava: Hudobné centrum. ISBN 978-80-88884-93-4.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
SMITH BRINDLE, Reginald: New Music. The Avant-Garde since 1945. 1987. Oxford, New York: Oxford University Press. ISBN 0-19-315468-4.
Ďalšia odborná literatúra a partitúry zo svetovej hudobnej literatúry súvisiace s pripravovanou bakalárskou prácou.

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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. MgA. Ing. Ivo Medek, Ph.D., Mag. art. Juraj Vajó, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko20/22	**Course title:** Vocal and instrumental typesetting 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- elaboration of instrumental examples given by the teacher according to the problem solved (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the terminology of individual musical instruments, vocal music
- know the possibilities of musical instruments and define their use in instrumentation
- be able to instrument small compositions for vocal ensembles, (children's, women's. mixed, male choirs
- be able to define and characterize individual human voices and control their specifics
- be able to classify and define individual human voices.
- be able to analyse selected works of vocal world music literature.

Brief outline of course (contents standard):
- instrumentation of selected compositions:
- children's choirs,
- mixed, female, male

Recommended literatue:
EMMERT, František. 1997. 2000. Poznámky k instrumentaci, I., II., , Brno: JAMU. 2001. ISBN 80-85429-52-7
Kol. autorov. 2010. Orchestrace jako otevřený process, I.-III., Praha: AMU 2010. 209 s. ISBN 978-80-904266-9-6
RYCHLÍK, Ján. 1968. Moderní instrumentace. Panton. 1968
VAČKÁŘ, Daliboř. 1954. V. Instrumentace I.,II. Praha 1954
ZICH, Jaroslav. 1986. Orchestrace a sborová Kapitoly a studie. Praha: Panton.1986.
Partitúry analyzovaných diel

Language of instruction:
Slovak

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

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

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 20h, Self-study: 14h

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

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

VAČKÁŘ, Daliboř. 1954. V. Instrumentace I.,II. Praha 1954
Partitúry analyzovaných diel

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 20h, Self-study: 14h

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko23/22	**Course title:** Vocal and instrumental typesetting 4

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

Number of credits: 2

Recommended semester of study: 4.

Degree of study: I.

Prerequisities :

Course completion conditions:
- Active participation in classes min. range (40%)
- Completion of assignments and exercises by teachers (60%)
- Record artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- will be able to analyze individual percussion instruments from the organological as well as structural point of view and will be able to divide them into groups,
- know and be able to characterize other instruments in the score (harp, piano, organ, harpsichord guitar, etc.
- to know their sonic use in instrumentation

Brief outline of course (contents standard):
- membranophonic and idiophonic percussion instruments
instrumentation of small-scale piano compositions (e.g. Tchaikovsky's compositions,
- Schumann, Kardoš, Bartók and others) for 3-6 members of various instrumental ensembles
- Develop examples for solo instruments, chamber instrument combinations, including taking advantage of opportunities to use instruments covered in the previous semester.

Recommended literatue:
EMMERT, František. 1997. 2000. Poznámky k instrumentaci, I., II., , Brno: JAMU. 2001. ISBN 80-85429-52-7
Kol. autorov. 2010. Orchestrace jako otevřený process, I.-III., Praha: AMU 2010. 209 s. ISBN 978-80-904266-9-6
RYCHLÍK, Ján. 1968. Moderní instrumentace. Panton. 1968
ŠTEDROŇ, Miloš.2008. Instrumentace - zvukový ideál i výraz doby. Praha: Triga. 2008. ISBN: 978-80-904266-4-1
VAČKÁŘ, Daliboř. 1954. V. Instrumentace I.,II. Praha 1954
Partitúry analyzovaných diel

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture: 26h, Individual creative work: 20h, Self-study: 14h

Course assessment
Total number of assessed students: 3

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 07.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko24/22	**Course title:** Vocal and instrumental typesetting 5

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

Number of credits: 2

Recommended semester of study: 5.

Degree of study: I.

Prerequisities :

Course completion conditions:
- active participation in the class of at least 40%
- preparation of assignments and exercises by the teacher (60%)
- min. 3 short studies for different instruments
- instrument a shorter piece for chamber orchestra
- record artistic outputs in IDM AU BB

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to instrument compositions for various instrumental and vocal ensembles,
- be proficient in transpositions, combinations of different instrumental groups.
- be able to characterize instrumentally the different musical periods.
- Able to perform instrumental analysis of selected works of world music literature

Brief outline of course (contents standard):
Instrumentation of compositions by various composers, also own compositions, for larger chamber ensembles (up to 12 instruments), string orchestra, chamber orchestra, etc.

Recommended literatue:
EMMERT, František. 1997. 2000. Poznámky k instrumentaci, I., II., , Brno: JAMU. 2001. ISBN 80-85429-52-7
Kol. autorov. 2010. Orchestrace jako otevřený process, I.-III., Praha: AMU 2010. 209 s. ISBN 978-80-904266-9-6
RYCHLÍK, Ján. 1968. Moderní instrumentace. Panton. 1968
ŠTEDROŇ, Miloš.2008. Instrumentace - zvukový ideál i výraz doby. Praha: Triga, 2008. ISBN: 978-80-904266-4-1
VAČKÁŘ, Daliboř. 1954. V. Instrumentace I.,II. Praha 1954
Partitúry analyzovaných diel

Language of instruction:
Slovak

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

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

Course assessment
Total number of assessed students: 5

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

Instructor: Mgr. art. Anna Paluchová, ArtD.

Last changed: 07.08.2026

Granted by: