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Course information letter

University: Academy of Arts Banská Bystrica

Faculty: Faculty of Performing Arts

Course code: Komp/II.KoSŠ2/22	**Course title:** A reflection of contemporary compositional practice

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: 3., 4..

Degree of study: II.

Prerequisities :

Course completion conditions:
- submission of the thesis in the prescribed scope and difficulty, successful defence of the thesis
- submission of the diploma work of art in the prescribed form and scope (PDF - score), successful defence

Educational outcomes (performance standard):
The course is a state examination, the form of which is carried out colloquially before a committee. As a result of the training, the acquired knowledge in the field of contemporary composition is presented. The student demonstrates sufficient orientation in the field of creating a musical work using the latest compositional techniques and in the context of the overall state of contemporary musical art.

Brief outline of course (contents standard):
- state examination - presentation before the commission.

Recommended literatue:
Selection of literature according to the specificity of the treated topic of DP and DUV.

Language of instruction:
Slovak

Notes:
The student's total workload by credit is 90 hours per semester (1K/30 hours of work).
0
Individual creative work: 45
Self-study: 45

Course assessment
Total number of assessed students: 5

A	B	C	D	E	FX
80.0	0.0	0.0	20.0	0.0	0.0

Instructor:

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP11/22	**Course title:** Art Aesthetics 1

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

Number of credits: 1

Recommended semester of study: 1., 3.

Degree of study: II.

Prerequisities :

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

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

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

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

TURČANOVÁ, Helena. 1996. Estetika. Zvolen: Technická univerzita. ISBN 8022805564 (archív pedagóga)
ZOLTAI, Dénes. 1983. Dejiny hudobnej estetiky: etos a afekt. Bratislava: Opus.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 60

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

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP12/22	**Course title:** Art Aesthetics 2

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

Number of credits: 1

Recommended semester of study: 2., 4.

Degree of study: II.

Prerequisities :

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

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

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

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

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 58

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

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP13/22	**Course title:** Art Aesthetics 3

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

Number of credits: 1

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

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

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

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

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

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

Language of instruction:
Slovek

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

Course assessment
Total number of assessed students: 33

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

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP14/22	**Course title:** Art Aesthetics 4

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

Number of credits: 1

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

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

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic terminology related to the issue of creation and creation of aesthetic values;
- be able to describe the basic relationship between kitsch and art;
- understand the nature of non-artistic aesthetics;
- be able to determine the specifics of the reproduction of reality in artistic images;
- be able to characterize musical reproduction from an aesthetic point of view.

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

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

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 36

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

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

Last changed: 30.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP57/22	**Course title:** By Ear Analysis 1
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 1., 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) - The number of points achieved in the seminars constitutes the following overall grade for 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 - 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 rhythmize 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: Total student load per semester is 30 hours (1 credit/30hrs of work) Lecture: 13h,Individual creative work: 7h, Self-study: 10h	

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. Tomáš Boroš, PhD., ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP58/22	**Course title:** By Ear Analysis 2
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 2., 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) - The number of points achieved in the seminars constitutes the following overall grade for 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 - 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 rhythmize 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: Total student load per semester is 30 hours (1 credit/30hrs of work) Lecture: 13h,Individual creative work: 7h, Self-study: 10h	

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. Tomáš Boroš, PhD., ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz36/26	**Course title:** Chamber choir, vocal group 1
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 2 **Whole study period total:** 26 **Method :** present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to apply different ways of vocal expression depending on the style and period of the composition - be able to intonate and harmonise sovereignly in a small singing ensemble - be able to artistically work independently with a vocal group - to master and perform on stage specific compositions from the given dramaturgical plan of the ensemble	
Brief outline of course (contents standard): 1. Mastering different ways of singing depending on the style and period of the song 2. Learn independent intonation2. and tuning in ensembles. 3. To rehearse with the whole ensemble. 4. Study, rehearsal of specific works of the ensemble's dramaturgical plan.	
Recommended literatue: A selection of world and Slovak choral literature of various genres intended for smaller singing groups, also with accompaniment of instrumental ensembles. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours individual creative activity	

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz37/26	**Course title:** Chamber choir, vocal group 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

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

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- be able to apply different ways of vocal expression depending on the style and period of the composition
- be able to intonate and harmonise sovereignly in a small singing ensemble
- be able to artistically work independently with a vocal group
- to master and perform on stage specific compositions from the given dramaturgical plan of the ensemble

Brief outline of course (contents standard):
1. Mastering different ways of singing depending on the style and period of the song
2. Learn independent intonation2. and tuning in ensembles.
3. To rehearse with the whole ensemble.
4. Study, rehearsal of specific works of the ensemble's dramaturgical plan.

Recommended literatue:
A selection of world and Slovak choral literature of various genres intended for smaller singing groups, also with accompaniment of instrumental ensembles. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz38/26	**Course title:** Chamber choir, vocal group 3
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 2 **Whole study period total:** 26 **Method :** present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master the technique of vocal expression in different styles and groupings - be able to artistically work independently with a vocal group - be able to dramaturgically and artistically prepare a short concert performance with the ensemble - master all the songs from the ensemble's dramaturgical plan	
Brief outline of course (contents standard): 1. Mastering different ways of singing depending on the style and period of the song 2. To learn independent dramaturgical and artistic work with the ensemble. 3. Artistic direction of rehearsals in preparation for a concert. 4. Study, rehearsal of specific works of the dramaturgical plan of the ensemble.	
Recommended literatue: A selection of world and Slovak choral literature of various genres intended for smaller singing groups, also with accompaniment of instrumental ensembles. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours individual creative activity	

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz39/26	**Course title:** Chamber choir, vocal group 4
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 2 **Whole study period total:** 26 **Method :** present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master the technique of vocal expression in different styles and groupings - be able to artistically work independently with a vocal group - be able to dramaturgically and artistically prepare a short concert performance with the ensemble - master all the songs from the ensemble's dramaturgical plan	
Brief outline of course (contents standard): 1. Mastering different ways of singing depending on the style and period of the song 2. To learn independent dramaturgical and artistic work with the ensemble. 3. Artistic direction of rehearsals in preparation for a concert. 4. Study, rehearsal of specific works of the dramaturgical plan of the ensemble.	
Recommended literatue: A selection of world and Slovak choral literature of various genres intended for smaller singing groups, also with accompaniment of instrumental ensembles. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours individual creative activity	

Course assessment
Total number of assessed students: 0

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

Instructor: Mgr. art. Adam Sedlický, ArtD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz28/1/26	**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: II.	
Prerequisities :	
Course completion conditions: - Active participation in classes (30%) - Learning and mastering the designated repertoire of the Canzona Neosolium choir (30%) - Participating in a concert or other public performance (30%) - Recording of artistic performances at IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand vocal technique within a choir - know how to—and be able to—maintain correct intonation within the choir and their specific vocal section - be able to respond to the conductor's gestures and understand the conductor's artistic requirements - have mastered specific works from the ensemble's repertoire plan	
Brief outline of course (contents standard): - Familiarization with vocal techniques for choral singing. - Introduction to the principles of choral intonation. - Developing artistic expression within the choral ensemble. - Study and rehearsal of specific works from the choir's repertoire.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: Knihy Viac Nástroje Slovenčina Angličtina	

The total student workload is 60 hours per semester (1 credit / 30 hours of work).
26 hours of contact teaching
14 hours of independent study
20 hours of individual creative activity

Course assessment
Total number of assessed students: 0

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

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

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.DZ29/1/26	**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: II.	
Prerequisities :	
Course completion conditions: - active participation in classes (30%) - study and mastery of the designated repertoire of the Canzona Neosolium choir (30%) - participation in a concert or other public performance (30%) - recording of artistic performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand vocal techniques for choral singing - possess the ability to maintain correct intonation within the choir and their specific vocal section - be able to respond to the conductor's gestures and understand the conductor's artistic requirements - have mastered specific works from the ensemble's repertoire plan	
Brief outline of course (contents standard): 1. Familiarization with vocal techniques for choral singing. 2. Introduction to the principles of choral intonation. 3. Developing artistic expression within the choral ensemble. 4. Study and rehearsal of specific works from the choir's repertoire.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: The total student workload is 60 hours per semester (1 credit / 30 hours of work). 26 hours of contact teaching 14 hours of independent study 20 hours of individual creative activity	

Course assessment
Total number of assessed students: 0

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

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

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz30/1/26	**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: II.	
Prerequisities :	
Course completion conditions: - active participation in classes (30%) - study and mastery of the designated repertoire of the Canzona Neosolium choir (30%) - participation in a concert or other public performance (30%) - recording of artistic performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master vocal techniques for choral singing - be able to maintain correct intonation within the choir and their vocal section - be able to respond to the conductor's gestures and understand the conductor's artistic requirements - have mastered specific works from the ensemble's repertoire plan	
Brief outline of course (contents standard): 1. Refining vocal technique within the choir. 2. Improving the quality of choral intonation. 3. Developing artistic expression within the choral ensemble. 4. Studying and rehearsing specific works from the choir's repertoire.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: The total student workload is 60 hours per semester (1 credit / 30 hours of work). 26 hours of contact teaching 14 hours of independent study 20 hours of individual creative activity	

Course assessment
Total number of assessed students: 0

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

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

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz31/1/26	**Course title:** Choir Vocal Practice 4
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 2 **Whole study period total:** 26 **Method :** present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in classes (30%) - study and mastery of the designated repertoire of the Canzona Neosolium choir (30%) - participation in a concert or other public performance (30%) - recording of artistic performances in IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand vocal techniques for choral singing - possess the ability to maintain correct intonation within the choir and their specific vocal section - be able to respond to the conductor's gestures and understand the conductor's artistic requirements - have mastered specific works from the ensemble's repertoire plan	
Brief outline of course (contents standard): 1. Improving vocal technique in the choir. 2. Improving the quality of the choir’s intonation. 3. Developing artistic expression as part of the choir. 4. Studying and rehearsing specific works from the choir’s repertoire.	
Recommended literatue: A selection of global and Slovak choral literature spanning various periods and genres. The programming will be tailored to the requirements of concerts, other public performances, or workshops scheduled for the specific academic year.	
Language of instruction: Slovak	
Notes: The total student workload is 60 hours per semester (1 credit / 30 hours of work). 26 hours of contact teaching 14 hours of independent study 20 hours of individual creative activity	

Course assessment
Total number of assessed students: 0

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

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

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko01/22	**Course title:** Composition 1

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

Number of credits: 8

Recommended semester of study: 1.

Degree of study: II.

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, as well as the specifics of individual historical and contemporary compositional strategies and styles, know the instrumental specifics of the instruments/voices of the compositions, as well as the specifics of standard and non-standard instrumental, vocal-instrumental and vocal ensembles, know the basic principles of compositional work in electroacoustic and multimedia environments;
- be able to create musical works of a larger scale;
- capable of independent compositional thinking and fixation of own musical ideas at a level appropriate to the given level of study.

Brief outline of course (contents standard):
Composing larger scale pieces for standard and non-standard instrumental, vocal-instrumental and/or vocal ensembles;
Development of composition and other sub-assignments as assigned by the teacher.

Recommended literatue:
ADAMČIAK, Milan. 2013. Archív III (nôty). Košice: Dive Buki. ISBN 9788097084837.

CAGE, John. 2010. Silence. Praha: Tranzit. ISBN/ISSN: 978-80-8725.
COX, Christoph a Daniel WARNER (eds.). 2015. Audiokultúra. Texty o modernej kultúre. Bratislava: Hudobné centrum. ISBN 9788089427222.
DAVIES, Hugh. 2002. Sounds Heard. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-06.
CHRISTENSEN, Erik. 1996. The Musical Timespace. Aalborg: Aalborg University Press. ISBN 87-7307-525-6.
LOUDOVÁ, Ivana. 1998. Moderní notace a její interpretace. Praha: AMU. ISBN 8085883317.
MATEJ, Daniel. 2013. Otvorené partitúry. [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, 10/2013, s.10-15. Bratislava: OZ Hardness &Blackness ISSN 1339-2522.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Orchestrace jako otevřený proces. Sborník studií 1,2,3. 2009. Praha: AMU.
ISBN 978-80-904266-8-9.
PARSCH, Arnošt a Alois PIŇOS a Jaroslav ŠŤASTNÝ. 2004. Náhoda, princip, systém, řád. Brno: JAMU. ISBN 80-85429-40-3.
PARSCH, Arnošt a Alois PIŇOS a Jaroslav ŠŤASTNÝ. 2003. Transference hudebních elementů v kompozicích současných skladatelů. Brno: JAMU. ISBN 80-85429-92-6.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN 978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
REICH, Steve. 2002. Writings on Music 1965-2000. Oxford: Oxford University Press. ISBN 9780814773574.
STRAVINSKIJ, Igor. 2002. Hudobná poetika. Kronika môjho života. Bratislava: Hudobné centrum. ISBN 80-88884-34-9.
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 160 hours per semester (1credit/30 hours of work).
Contact hours in class - 78 hours,
individual work - 62 hours and self-study - 20 hours per semester.

Course assessment
Total number of assessed students: 4

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

Instructor: doc. Mgr. Daniel Matej, ArtD., Prof. MgA. Ing. Ivo Medek, Ph.D., doc. Mgr. art. Mgr. Peter Špilák, PhD., 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/II.Ko02/22	**Course title:** Composition 2

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

Number of credits: 8

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:

Educational outcomes (performance standard):
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 prerequisite 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.

Brief outline of course (contents standard):
Composing larger scale pieces for standard and non-standard instrumental, vocal-instrumental and/or vocal ensembles;
Development of composition and other sub-assignments as assigned by the teacher.

Recommended literatue:
ADAMČIAK, Milan. 2013. Archív III (nôty). Košice: Dive Buki. ISBN 9788097084837.
CAGE, John. 2010. Silence. Praha: Tranzit. ISBN/ISSN: 978-80-8725.
COX, Christoph a Daniel WARNER (eds.). 2015. Audiokultúra. Texty o modernej kultúre. Bratislava: Hudobné centrum. ISBN 9788089427222.
DAVIES, Hugh. 2002. Sounds Heard. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-06.
CHRISTENSEN, Erik. 1996. The Musical Timespace. Aalborg: Aalborg University Press. ISBN 87-7307-525-6.
LOUDOVÁ, Ivana. 1998. Moderní notace a její interpretace. Praha: AMU. ISBN 8085883317.

MATEJ, Daniel. 2013. Otvorené partitúry. [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, 10/2013, s.10-15. Bratislava: OZ Hardness &Blackness ISSN 1339-2522.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Orchestrace jako otevřený proces. Sborník studií 1,2,3. 2009. Praha: AMU.
ISBN 978-80-904266-8-9.
PARSCH, Arnošt a Alois PIŇOS a Jaroslav ŠŤASTNÝ. 2004. Náhoda, princip, systém, řád. Brno: JAMU. ISBN 80-85429-40-3.
PARSCH, Arnošt a Alois PIŇOS a Jaroslav ŠŤASTNÝ. 2003. Transference hudebních elementů v kompozicích současných skladatelů. Brno: JAMU. ISBN 80-85429-92-6.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN 978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
REICH, Steve. 2002. Writings on Music 1965-2000. Oxford: Oxford University Press. ISBN 9780814773574.
STRAVINSKIJ, Igor. 2002. Hudobná poetika. Kronika môjho života. Bratislava: Hudobné centrum. ISBN 80-88884-34-9.
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 160 hours per semester (1credit/30 hours of work).
Contact hours in class - 78 hours,
individual work - 62 hours and self-study - 20 hours per semester.

Course assessment
Total number of assessed students: 4

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

Instructor: doc. Mgr. Daniel Matej, ArtD., Prof. MgA. Ing. Ivo Medek, Ph.D., doc. Mgr. art. Mgr. Peter Špilák, PhD., 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/II.Ko03/22	**Course title:** Composition 3

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

Number of credits: 8

Recommended semester of study: 3.

Degree of study: II.

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 prerequisite 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, as well as the specifics of individual historical and contemporary compositional strategies and styles, know the instrumental specifics of the instruments/voices of the compositions, as well as the specifics of standard and non-standard instrumental, vocal-instrumental and vocal ensembles, know the basic principles of compositional work in electroacoustic and multimedia environments;
- be able to create musical works of a larger scale;
- capable of independent compositional thinking and fixation of own musical ideas at a level appropriate to the given level of study.

Brief outline of course (contents standard):
Composing larger scale pieces for standard and non-standard instrumental, vocal-instrumental and/or vocal ensembles;
Development of composition and other sub-assignments as assigned by the teacher.
Choice of assignment and first phase of preparation of graduate thesis.

Recommended literatue:

ADAMČIAK, Milan. 2013. Archív III (nôty). Košice: Dive Buki. ISBN 9788097084837.
CAGE, John. 2010. Silence. Praha: Tranzit. ISBN/ISSN: 978-80-8725.
COX, Christoph a Daniel WARNER (eds.). 2015. Audiokultúra. Texty o modernej kultúre. Bratislava: Hudobné centrum. ISBN 9788089427222.
DAVIES, Hugh. 2002. Sounds Heard. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-06.
CHRISTENSEN, Erik. 1996. The Musical Timespace. Aalborg: Aalborg University Press. ISBN 87-7307-525-6.
LOUDOVÁ, Ivana. 1998. Moderní notace a její interpretace. Praha: AMU. ISBN 8085883317.
MATEJ, Daniel. 2013. Otvorené partitúry. [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, 10/2013, s.10-15. Bratislava: OZ Hardness &Blackness ISSN 1339-2522.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Orchestrace jako otevřený proces. Sborník studií 1,2,3. 2009. Praha: AMU.
ISBN 978-80-904266-8-9.
PARSCH, Arnošt a Alois PIŇOS a Jaroslav ŠŤASTNÝ. 2004. Náhoda, princip, systém, řád. Brno: JAMU. ISBN 80-85429-40-3.
PARSCH, Arnošt a Alois PIŇOS a Jaroslav ŠŤASTNÝ. 2003. Transference hudebních elementů v kompozicích současných skladatelů. Brno: JAMU. ISBN 80-85429-92-6.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN 978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
REICH, Steve. 2002. Writings on Music 1965-2000. Oxford: Oxford University Press. ISBN 9780814773574.
STRAVINSKIJ, Igor. 2002. Hudobná poetika. Kronika môjho života. Bratislava: Hudobné centrum. ISBN 80-88884-34-9.
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 160 hours per semester (1credit/30 hours of work).
Contact hours in class - 78 hours,
individual work - 62 hours and self-study - 20 hours per 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. Daniel Matej, ArtD., Prof. MgA. Ing. Ivo Medek, Ph.D., doc. Mgr. art. Mgr. Peter Špilák, PhD., 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/II.Ko04/22	**Course title:** Composition 4

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

Number of credits: 8

Recommended semester of study: 4.

Degree of study: II.

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 prerequisite 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, as well as the specifics of individual historical and contemporary compositional strategies and styles, know the instrumental specifics of the instruments/voices of the compositions, as well as the specifics of standard and non-standard instrumental, vocal-instrumental and vocal ensembles, know the basic principles of compositional work in electroacoustic and multimedia environments;
- be able to create musical works of a larger scale;
- capable of independent compositional thinking and fixation of own musical ideas at a level appropriate to the given level of study.

Brief outline of course (contents standard):
Finalisation of graduate thesis.

Recommended literatue:
Odporúčaná literatúra:
ADAMČIAK, Milan. 2013. Archív III (nôty). Košice: Dive Buki. ISBN 9788097084837.
CAGE, John. 2010. Silence. Praha: Tranzit. ISBN/ISSN: 978-80-8725.

COX, Christoph a Daniel WARNER (eds.). 2015. Audiokultúra. Texty o modernej kultúre. Bratislava: Hudobné centrum. ISBN 9788089427222.
DAVIES, Hugh. 2002. Sounds Heard. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-06.
CHRISTENSEN, Erik. 1996. The Musical Timespace. Aalborg: Aalborg University Press. ISBN 87-7307-525-6.
LOUDOVÁ, Ivana. 1998. Moderní notace a její interpretace. Praha: AMU. ISBN 8085883317.
MATEJ, Daniel. 2013. Otvorené partitúry. [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, 10/2013, s.10-15. Bratislava: OZ Hardness &Blackness ISSN 1339-2522.
MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.
Orchestrace jako otevřený proces. Sborník studií 1,2,3. 2009. Praha: AMU.
ISBN 978-80-904266-8-9.
PARSCH, Arnošt a Alois PIŇOS a Jaroslav ŠŤASTNÝ. 2004. Náhoda, princip, systém, řád. Brno: JAMU. ISBN 80-85429-40-3.
PARSCH, Arnošt a Alois PIŇOS a Jaroslav ŠŤASTNÝ. 2003. Transference hudebních elementů v kompozicích současných skladatelů. Brno: JAMU. ISBN 80-85429-92-6.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN 978-80-86928-41-8.
PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
REICH, Steve. 2002. Writings on Music 1965-2000. Oxford: Oxford University Press. ISBN 9780814773574.
STRAVINSKIJ, Igor. 2002. Hudobná poetika. Kronika môjho života. Bratislava: Hudobné centrum. ISBN 80-88884-34-9.
Relevantná literatúra, súvisiaca s prípravou absolventskej práce.

Language of instruction:
Slovak

Notes:
The student's total workload is 160 hours per semester (1credit/30 hours of work).
Contact hours in class - 78 hours,
individual work - 62 hours and self-study - 20 hours per 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. Daniel Matej, ArtD., Prof. MgA. Ing. Ivo Medek, Ph.D., doc. Mgr. art. Mgr. Peter Špilák, PhD., 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/II.Ko05/22	**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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to describe his/her own creative process - be able to present his/her work at an adequate level - have sufficient music-theoretical knowledge in the field - be able to discuss with invited guests various topics of contemporary music	
Brief outline of course (contents standard): - The course is colloquial in nature, in which students discuss their own works. The seminar includes lectures by invited guests/composers/interpreters of contemporary music. The outcome of the course is the presentation of an analysis of one's own composition - presentations of compositions - listening to and analysing the scores of selected compositions - discussions with guests	
Recommended literatue: - scores of the analysed works - various scholarly texts provided by the discussants	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13 Individual creative work: 27 Self-study: 20	

Course assessment
Total number of assessed students: 4

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

Instructor:

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko06/22	**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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to describe his/her own creative process - be able to present his/her work at an adequate level - have sufficient music-theoretical knowledge in the field - be able to discuss with invited guests various topics of contemporary music	
Brief outline of course (contents standard): - The course is colloquial in nature, in which students discuss their own works. The seminar includes lectures by invited guests/composers/interpreters of contemporary music. The outcome of the course is the presentation of an analysis of one's own composition - presentations of compositions - listening to and analysing the scores of selected compositions - discussions with guests	
Recommended literatue: - scores of the analysed works - various scholarly texts provided by the discussants	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13 Individual creative work: 27 Self-study: 20	

Course assessment
Total number of assessed students: 4

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

Instructor:

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko07/22	**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: II.	
Prerequisities :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to describe his/her own creative process - be able to present his/her work at an adequate level - have sufficient music-theoretical knowledge in the field - be able to discuss with invited guests various topics of contemporary music	
Brief outline of course (contents standard): - The course is colloquial in nature, in which students discuss their own works. The seminar includes lectures by invited guests/composers/interpreters of contemporary music. The outcome of the course is the presentation of an analysis of one's own composition - presentations of compositions - listening to and analysing the scores of selected compositions - discussions with guests	
Recommended literatue: - scores of the analysed works - various scholarly texts provided by the discussants	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13 Individual creative work: 27 Self-study: 20	

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:

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko08/22	**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: II.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- Active and independent activity in developing the topic of work based on the standard form (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade.

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student:
- learns how to obtain and process professional information for the needs of presenting a given topic
- acquire information on how to produce a professional text and how to prepare for public speaking
- will be able to produce all types of professional theses based on the set standards
- be able to work with bibliographic information, copyright protection and ethical requirements when presenting work
- be able to prepare for the defence of the thesis

Brief outline of course (contents standard):
1. Defines different types of final theses, professional outputs
2. Focuses on mastering the preparation and processing of a professional text according to academic standards
3. Preparing for the output and presenting the thesis to a forum of experts

Recommended literatue:
MEŠKO, Dušan; KATUŠČÁK, Dušan; FINDRA, Ján a kolektív. 2013. Akademická príručka. Martin. Osveta. ISBN 9788080633929

Language of instruction:
Slovak

Notes:
The total student load per semester is 30 hours (1 credit/30h of work)
13
Individual creative work: 10

Self-study: 7

Course assessment
Total number of assessed students: 5

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

Instructor:

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko16/26	**Course title:** Composition techniques - music of the 20th and 21st centuries 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in seminars (30%)
Developing and presenting a seminar project on a given topic (40%)
Preparation of an activity for students (20%)
Active participation in assignments (10%)
The number of points achieved in the seminars 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 typology of compositional solutions and techniques of the period
- understand the principles of technical construction and structure of given techniques
- be able to analyse and model a specific technical problem on the basis of an assignment

Brief outline of course (contents standard):
The aim of the course is to familiarize the students with the subject content and specific technical solutions, individual concepts and works, typical for the period. The assignments also include modelling of selected compositional and technical solutions and partial compositional situations.
- Composer and method in music of the XX century
- compositional thinking - technique, means of expression and representation
- musical orthography and some of its developmental aspects in 20th century music
- logic and organisation of musical material
- syntagmatic innovations in compositional work at the turn of the 19th and 20th centuries in Europe and the USA

Recommended literatue:
Odporúčaná literatúra:
Adorno, T.W.: Philosophie der neuen Musik (Tübingen, 1949, 3/1967; Eng. trans., 1973/R)

Boulez, P.: Relevés d’apprenti (Paris, 1966; Eng. trans., 1968, as Notes of an Apprenticeship and, 1991, as Stocktakings from an Apprenticeship); and Points de repère (Paris, 1981; Eng. trans., 1986, as Orientations)
Hradecký, E.: Paul Hindemith, svár teorie s praxí. Editio Supraphon-. Praha 1974
Hindemith, Paul: Unterweisung im Tonsatz, Schott, Mainz 1937, 1939, 1970
Hrušovský, I.: Princípy riadenej aleatoriky, vybrané kapitoly, IN:Slovenská hudba, zborník. Roč. XVIII, 1992
Kresánek, J.: Základy hudobného myslenia, OPUS Bratislava 1977
Kohoutek,C.: Hudební kompozice, Praha 1989
Kohoutek,C.: Hudební styly z hlediska skladatele, PANTON-Praha 1976
Kohoutek, Ctirad: Projektová kompozice, , Academia Brunensis 44, Brno 2009
Lutoslawski, W.: Credo a iné štúdie. IN: Slovenská hudba, zborník. Roč. XVIII, 1992
Messiaen, O.: Technique de mon langage musicale (Paris, 1944; Eng. trans., Paris, 1956)
Schoenberg, A.: Style and Idea, ed. L. Stein (London, 1975)
Xenakis, I.: ‘Musiques formelles’, ReM, nos. 253–4 (1963); repr. as Musiques formelles (Paris, 1981); Eng. trans. as Formalized Music: Thought and Mathematics in Composition (Bloomington, IN, 1971, enlarged 2/1992)
Perle, G.: Serial Composition and Atonality: an Introduction to the Music of Schoenberg, Berg, Webern (Berkeley, 1962, 6/1991)
Potter, K.: Four Musical Minimalists (Cambridge, 2000) 20th-century classical music. Heslo Wikipedia English lang.

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: 20h. Self-study: 16h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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/II.Ko17/26	**Course title:** Composition techniques - music of the 20th and 21st centuries 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in seminars (30%)
Developing and presenting a seminar project on a given topic (40%)
Preparation of an activity for students (20%)
Active participation in assignments (10%)
The number of points achieved in the seminars 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 typology of compositional solutions and techniques of the period
- understand the principles of technical construction and structure of given techniques
- be able to analyse and model a specific technical problem on the basis of an assignment

Brief outline of course (contents standard):
The aim of the course is to familiarize the students with the subject content and specific technical solutions, individual concepts and works, typical for the period. The assignments also include modelling of selected compositional and technical solutions and partial compositional situations.
- Original models of compositional work of classical music of the XXth century in the context of aesthetic and
stylistic diversity
- Brutalism and other signs of expressive hypertrophy
- elementarist, simplifying and reductionist tendencies
- the new discovery of the improvisatory principle and the relativism of the rate structure (aleatorics)
- introduction to electroacoustic and computer music concepts
- the problems of the avant-garde, or the rupture of the traditional value system

Recommended literatue:

Adorno, T.W.: Philosophie der neuen Musik (Tübingen, 1949, 3/1967; Eng. trans., 1973/R)
Boulez, P.: Relevés d'apprenti (Paris, 1966; Eng. trans., 1968, as Notes of an Apprenticeship and, 1991, as Stocktakings from an Apprenticeship); and Points de repère (Paris, 1981; Eng. trans., 1986, as Orientations)
Hradecký, E.: Paul Hindemith, svár teorie s praxí. Editio Supraphon-. Praha 1974
Hindemith, Paul: Unterweisung im Tonsatz, Schott, Mainz 1937, 1939, 1970
Hrušovský, I.: Princípy riadenej aleatoriky, vybrané kapitoly, IN:Slovenská hudba, zborník. Roč. XVIII, 1992
Kresánek, J.: Základy hudobného myslenia, OPUS Bratislava 1977
Kohoutek,C.: Hudební kompozice, Praha 1989
Kohoutek,C.: Hudební styly z hlediska skladatele, PANTON-Praha 1976
Kohoutek, Ctirad: Projektová kompozice, , Academia Brunensis 44, Brno 2009
Lutoslawski, W.: Credo a iné štúdie. IN: Slovenská hudba, zborník. Roč. XVIII, 1992
Messiaen, O.: Technique de mon langage musicale (Paris, 1944; Eng. trans., Paris, 1956)
Schoenberg, A.: Style and Idea, ed. L. Stein (London, 1975)
Xenakis, I.: 'Musiques formelles', ReM, nos. 253–4 (1963); repr. as Musiques formelles (Paris, 1981); Eng. trans. as Formalized Music: Thought and Mathematics in Composition (Bloomington, IN, 1971, enlarged 2/1992)
Perle, G.: Serial Composition and Atonality: an Introduction to the Music of Schoenberg, Berg, Webern (Berkeley, 1962, 6/1991)
Potter, K.: Four Musical Minimalists (Cambridge, 2000)
20th-century classical music. Heslo Wikipedia English lang.

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: 20h. Self-study: 16h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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/II.Ko18/26	**Course title:** Composition techniques - music of the 20th and 21st centuries 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in seminars (30%)
Developing and presenting a seminar project on a given topic (40%)
Preparation of an activity for students (20%)
Active participation in assignments (10%)
The number of points achieved in the seminars 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 typology of compositional solutions and techniques of the period
- understand the principles of technical construction and structure of given techniques
- be able to analyse and model a specific technical problem on the basis of an assignment

Brief outline of course (contents standard):
The aim of the course is to familiarize the students with the subject content and specific technical solutions, individual concepts and works, typical for the period. The assignments also include modelling of selected compositional and technical solutions and partial compositional situations.
- Original models of compositional work of classical music of the XXth century in the context of aesthetic and
stylistic diversity
- introduction to electroacoustic and computer music concepts
- problems of the avant-garde, or the rupture of the traditional value system

Recommended literatue:
Adorno, T.W.: Philosophie der neuen Musik (Tübingen, 1949, 3/1967; Eng. trans., 1973/R)
Boulez, P.: Relevés d'apprenti (Paris, 1966; Eng. trans., 1968, as Notes of an Apprenticeship and, 1991, as Stocktakings from an Apprenticeship); and Points de repère (Paris, 1981; Eng. trans., 1986, as Orientations)

Hradecký, E.: Paul Hindemith, svár teorie s praxí. Editio Supraphon-. Praha 1974
Hindemith, Paul: Unterweisung im Tonsatz, Schott, Mainz 1937, 1939, 1970
Hrušovský, I.: Princípy riadenej aleatoriky, vybrané kapitoly, IN:Slovenská hudba, zborník. Roč. XVIII, 1992
Kresánek, J.: Základy hudobného myslenia, OPUS Bratislava 1977
Kohoutek,C.: Hudební kompozice, Praha 1989
Kohoutek,C.: Hudební styly z hlediska skladatele, PANTON-Praha 1976
Kohoutek, Ctirad: Projektová kompozice, , Academia Brunensis 44, Brno 2009
Lutoslawski, W.: Credo a iné štúdie. IN: Slovenská hudba, zborník. Roč. XVIII, 1992
Messiaen, O.: Technique de mon langage musicale (Paris, 1944; Eng. trans., Paris, 1956)
Schoenberg, A.: Style and Idea, ed. L. Stein (London, 1975)
Xenakis, I.: 'Musiques formelles', ReM, nos. 253–4 (1963); repr. as Musiques formelles (Paris, 1981); Eng. trans. as Formalized Music: Thought and Mathematics in Composition (Bloomington, IN, 1971, enlarged 2/1992)
Perle, G.: Serial Composition and Atonality: an Introduction to the Music of Schoenberg, Berg, Webern (Berkeley, 1962, 6/1991)
Potter, K.: Four Musical Minimalists (Cambridge, 2000)
20th-century classical music. Heslo Wikipedia English lang.

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: 20h. Self-study: 16h

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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/II.KoŠŠ4/26	**Course title:** Defense of the artistic work and final internship
Type, load and method of educational activities: **Type:** **Recommended load (in hours):** **Weekly: Whole study period total:** **Method :** present	
Number of credits: 6	
Recommended semester of study: 3., 4..	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Preparation of the artistic portion of the state examination—the diploma artistic performance - Preparation of the theoretical portion of the state examination—a report on the final internship, which serves as a reflection on the professional practice completed - Defense of the final internship report before the examination committee	
Educational outcomes (performance standard): Upon successful completion of the educational program, the student will be able to: - interpret and present their work at the required professional artistic level, - independently present a work of art, - apply the processes involved in documenting the final internship, - apply knowledge from music theory courses and specialized practical courses to the process of defending the final internship and artistic performance, - be able to evaluate collaboration within a creative team, - identify problems that arose during the development and implementation of the internship and the preparation of the artistic performance, and formulate ways to resolve them, - reflect on the differences between the academic and professional environments, - be able to evaluate the experience gained and its applicability in future creative and professional practice, - apply knowledge from the field of music theory disciplines to the defense of the final internship and artistic performance, - use specialized terminology from the fields of music theory, history, and aesthetics in the defense of their artistic performance and final internship, - present a professional approach through an aesthetic-analytical analysis of a selected work and the results of the final internship, both verbally and using ICT, - be able to take a critical stance toward their own interpretation and present their own reflection on the artistic performance and completed internship before a committee, - be able to successfully defend the artistic performance and the final internship.	
Brief outline of course (contents standard): 1. A summary of specialized knowledge, understanding, and key information acquired in required music theory courses,	

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

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

Language of instruction:
Slovak

Notes:
The student's total course load is 150 hours per semester (1 credit = 30 hours of work).

Course assessment
Total number of assessed students: 0

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

Instructor:

Last changed: 19.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.KoSŠ3/26	**Course title:** Defense of the artistic work and the final thesis
Type, load and method of educational activities: **Type:** **Recommended load (in hours):** **Weekly: Whole study period total:** **Method :** present	
Number of credits: 6	
Recommended semester of study: 3., 4..	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Preparation for the artistic portion of the state examination—the diploma artistic performance - Preparation of the theoretical portion of the state examination—the thesis - Defense of the thesis before the committee	
Educational outcomes (performance standard): Upon successful completion of the educational program, the student will be: - able to independently present a work of art - apply processes of reflection to artistic performance - apply knowledge from music theory courses and specialized practical courses to the defense of the final thesis, - apply knowledge from the field of music theory to the defense of their final thesis and artistic performance, - use specialized terminology from the fields of music theory, history, and aesthetics in the defense of their artistic performance and final thesis, - present a professional approach with an aesthetic-analytical analysis of a selected work verbally and using ICT, - be able to take a critical stance toward one's own interpretation and present one's own reflection on the performance before the committee, - be able to successfully defend the artistic performance and the thesis.	
Brief outline of course (contents standard): 1. A summary of specialized knowledge, understanding, and key information acquired in required music theory courses. 2. A summary of specialized knowledge, understanding, and key information from required-elective music theory courses. 3. Application of practical experience and acquired knowledge of artistic expression in a written paper. 4. Defense of an artistic performance 5. Defense of the final thesis 6. Presentation of issues related to the interpretation of the repertoire of the artistic performance. Scope of the presentation: at least 10 slides.	

7. Presentation of one’s own stance, opinion, and reflections before the committee.

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

Language of instruction:
Slovak

Notes:
The student's total course load is 150 hours per semester (1 credit = 30 hours of work).

Course assessment
Total number of assessed students: 0

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

Instructor:

Last changed: 19.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko34/26	**Course title:** Electroacoustic and multimedia creation 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
1. Preparation and presentation of a project on an assigned topic (30%)
2. Successful completion of the exam (50%)
3. Active participation in completing specific tasks (20%)

Educational outcomes (performance standard):
Upon successful completion of the program, the student will:
as a composition major (or a student in another related program), be proficient in the basic technologies and software necessary for creating electroacoustic compositions.

Brief outline of course (contents standard):
Study of essential music software—WaveLab, ProTools, Max, etc.
Working with MIDI technologies; mastering professional audio recording, various forms of audio transformation and editing, sound synthesis, etc.

Recommended literatue:
Software manuals and other specialized literature.
Literature on electroacoustic music, specialized journals, and recordings of electroacoustic compositions.

Language of instruction:
Slovak

Notes:
The total student workload is 60 hours per semester (1 credit / 60 hours of work).
23 hours of contact instruction
17 hours of independent study
20 hours for completing assigned tasks and exercises / semester

Course assessment
Total number of assessed students: 0

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

Instructor: 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/II.Ko35/26	**Course title:** Electroacoustic and multimedia creation 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
1. Preparation and presentation of a project on an assigned topic (30%)
2. Successful completion of the exam (50%)
3. Active participation in completing specific tasks (20%)

Educational outcomes (performance standard):
Upon successful completion of the study program, the student—whether specializing in composition or another related field—will have mastered the fundamental technologies and software required to create electroacoustic compositions.

Brief outline of course (contents standard):
Study of essential music software—WaveLab, ProTools, Max, etc.
Working with MIDI technologies; mastering professional audio recording, various forms of audio transformation and editing, sound synthesis, etc.

Recommended literatue:
Software manuals and other specialized literature.
Studies, articles, and collections of papers dedicated to the subject area.
Audio and audiovisual recordings of compositions and multimedia projects.

Language of instruction:
Slovak

Notes:
The total student workload is 30 hours per semester (1 credit / 60 hours of work).
23 hours of contact instruction
12 hours of independent study
25 hours for completing assigned tasks and exercises per semester

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Daniel Matej, ArtD.
Last changed: 10.08.2026
Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko36/26	**Course title:** Electroacoustic and multimedia creation 3
Type, load and method of educational activities: **Type:** Lecture **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: 1. Preparation and presentation of a seminar project on an assigned topic (30%) 2. Successful completion of the exam (50%) 3. Active participation in completing specific tasks (20%)	
Educational outcomes (performance standard): Upon successful completion of the study program, the student will be: - A professionally prepared practitioner of electroacoustic (and multimedia) composition. They will be capable of laying the groundwork for developing their own expressive style, rooted in an understanding of current trends in contemporary electroacoustic music and multimedia composition.	
Brief outline of course (contents standard): Based on the specialization chosen at the start of the semester (electroacoustic or multimedia composition, live electronics composition, or sound/audiovisual installation), guide and familiarize the student with the additional technologies and software required to achieve the objective: the creation of a substantial composition within the chosen field. Independent work (under the supervision of the instructor) on the selected project.	
Recommended literatue: Software manuals and other specialized literature. Studies, articles, and collections of papers dedicated to the subject area. Audio and audiovisual recordings of compositions and multimedia projects.	
Language of instruction: Slovak	
Notes: The total student workload is 30 hours per semester (1 credit / 60 hours of work). 23 hours of contact teaching 17 hours of independent study 20 hours for completing assigned tasks and exercises / semester	

Course assessment
Total number of assessed students: 0

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

Instructor: 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/ II.SP47/22	**Course title:** Exercises in harmony and polyphony 1

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

Number of credits: 1

Recommended semester of study: 1., 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Aktívna účasť na vyučovaní (60%)
- Záverečná práca vytvorená podľa konkrétneho zadania príkladov z harmónie a polyfónie (40%)
- Dosiahnutý počet bodov zo seminárov tvorí nasledovné celkové hodnotenie predmetu: na hodnotenie A je potrebné získať najmenej 94 bodov, na hodnotenie B je potrebné získať najmenej 87 bodov, na hodnotenie C je potrebné získať najmenej 80 bodov, na hodnotenie D je potrebné získať najmenej 73 bodov, na hodnotenie E je potrebné získať najmenej 65 bodov.
- Kredity nebudú udelené študentovi, ktorý mal viac ako tri neospravedlnené neúčasti na seminároch
- Ospravedlnená neúčasť na cvičeniach je kompenzovateľná náhradnou prácou

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student:
- develops a harmonic example according to the rules of classical harmony
- harmonize a general bass, a free bass, a soprano melody
- works out an example of polyphony - double voice, triple voice - according to the rules of vocal and instrumental polyphony
- works out harmonic analysis
- analyse contrapuntal examples

Brief outline of course (contents standard):
1. Defines the principles and rules of vocal and instrumental polyphony
2. Defines the principles and rules of classical harmony
3. Applies the principles and rules in the development of examples of harmony and polyphony as well as in the analysis of musical literature

Recommended literatue:
HŮLA, Zdeněk. 1985. Nauka o kontrapunktu. Praha. Supraphon. 02-001-85
SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2
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.

Language of instruction:
Slovak

Notes:
The total student load per semester is 30 hours (1 credit/30h of work)
13
Individual creative work: 10
Self-study: 7

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. 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/ II.SP48/22	**Course title:** Exercises in harmony and polyphony 2

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

Number of credits: 1

Recommended semester of study: 2., 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- Final work created according to a specific assignment of examples from harmony and polyphony (40%)
- The number of points achieved in the seminars constitutes the following overall grade for 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.
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student:
- develops a harmonic example according to the rules of classical harmony
- harmonize a general bass, a free bass, a soprano melody
- works out an example of polyphony - double voice, triple voice - according to the rules of vocal and instrumental polyphony
- works out harmonic analysis
- analyse contrapuntal examples

Brief outline of course (contents standard):
1. Defines the principles and rules of vocal and instrumental polyphony
2. Defines the principles and rules of classical harmony
3. Applies the principles and rules in the development of examples of harmony and polyphony as well as in the analysis of musical literature

Recommended literatue:
HŮLA, Zdeněk. 1985. Nauka o kontrapunktu. Praha. Supraphon. 02-001-85
SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2
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.

Language of instruction:
Slovak

Notes:
The total student load per semester is 30 hours (1 credit/30h of work)
13
Individual creative work: 10
Self-study: 7

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. 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: Komp/II.Ko41/26	**Course title:** Final internship

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

Number of credits: 3

Recommended semester of study: 3., 4..

Degree of study: II.

Prerequisities :

Course completion conditions:
Course completion requirements:
The course takes the form of a final professional internship conducted in a professional musical-artistic environment within the field of performance art.
Together with the artistic diploma performance, the final internship represents the culmination of the student's practical preparation for a professional career in performance.
1. Approval of the host organization
The internship may only be carried out with a contractual partner of the faculty (selected companies, institutions, and ensembles).
The approved host organization must:
- be professionally relevant to the field of performance art,
- be actively operating in the given field,
- provide a professional mentor (holding at least a Master’s degree in an arts discipline),
- be approved by the Dean’s Board.
Completion of the course is not possible without approval of the host organization.
2. Execution of professional activities
The student must:
- actively participate in the activities of the selected entity,
- contribute to creative activities,
- assume responsibility for an independent creative task or a part thereof,
- perform tasks appropriate to the level of a Master’s degree graduate.
The nature of the activities must align with the graduate profile for the Master’s degree study program in Performance Art (personal attributes, involvement in a real creative process, contact with a professional environment).
3. Mandatory deliverables
The student is required to submit the output from the final internship, i.e., final internship record, consisting of 3 parts:
o introductory section,
o main text section – a professional written reflection spanning 10–15 standard pages: a professional assessment of the internship process, a description of activities performed, an analysis of competencies acquired, and self-reflection.

o appendix – containing:
1. portfolio of activities carried out (programs, recordings, documentation, projects),
2. confirmation of internship completion,
3. mentor's evaluation of the student.

Educational outcomes (performance standard):

Learning outcomes:
Upon successful completion of the educational process, the student will:
- be prepared to enter the professional musical-artistic environment,
- be capable of working independently during the development and realization of an artistic work,
- be able to communicate at a professional level within a creative team,
- reflect on their own experiences from the internship and the interpretation of artistic works,
- be able to adopt an analytical and critical stance toward professional artistic practice and their own experiences at the selected host organization,
- be able to articulate their observations, attitudes, impressions, and opinions regarding the organization where the internship took place,
- evaluate their own activities and interpretation within artistic, aesthetic, historical, and technical contexts,
- be able to independently write a final internship report—utilizing professional literature and adhering to the faculty's internal regulations—meeting the prescribed length and level of complexity,
- be able to independently prepare a PowerPoint presentation (minimum 10 slides) showcasing the results of the completed internship,
- be able to set personal goals and work towards developing their own artistic-professional approach and shaping their professional profile.

Brief outline of course (contents standard):

Brief course outline:
- Selection and approval of the host organization for the internship
- Preparation of initial documentation
- Internship implementation:
• Adaptation to a professional creative environment
integration into the team, understanding processes within the host organization
• Participation in the organization's activities
working under the guidance of a mentor
• Execution of creative tasks and creative problem-solving
involvement in the preparation and realization of new artistic projects
• Collaboration within a creative team
communication with other team members at the host organization
• Creative decision-making and problem-solving
responding to changes during the project creation/implementation process, seeking solutions
• Reflection on the creative process
analysis of one's own work and practical experience
- Developing the structure of the final internship report in accordance with the guidelines for final projects/internship reports
- Preparing the content of the final report as a reflection on the diploma performance
- Elaborating details and drafting the report
- Overall reflection on the process of writing the final internship report

Recommended literatue:

Websites of the host organization

Internal materials of the host organization
Records and external evaluations of the host organization's activities (reviews, critiques)

Language of instruction:
Slovak

Notes:
The final internship comprises 90 hours, consisting of 60 hours of direct professional practical activity and 30 hours dedicated to preparing the necessary documentation, independent study, and compiling a final internship report of 10–20 pages.

Course assessment
Total number of assessed students: 0

A	ABS	B	C	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: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko40/26	**Course title:** Final thesis
Type, load and method of educational activities: **Type:** Seminar **Recommended load (in hours):** **Weekly:** 2 **Whole study period total:** 26 **Method :** present	
Number of credits: 3	
Recommended semester of study: 3., 4..	
Degree of study: II.	
Prerequisities :	
Course completion conditions: Preparation of the final thesis	
Educational outcomes (performance standard): Upon successful completion of the study program, the student will be: - able to reflect on their own experiences regarding the interpretation of artistic works, - able to formulate their own observations, attitudes, impressions, and opinions concerning an artistic work and its interpretation within artistic, aesthetic, historical, and technical contexts, - able to apply knowledge gained from music theory and core practical subjects to the process of writing the final thesis, - proficient in the terminology associated with the music-theoretical, historical, and aesthetic aspects of the musical art form, - able to demonstrate a professional approach through an aesthetic-analytical examination of a selected work, - able to independently write a final thesis—utilizing specialized literature and adhering to the faculty's internal regulations—that meets the prescribed length and complexity requirements, - able to independently prepare a PowerPoint presentation (minimum 10 slides) on a topic related to the interpretation of the repertoire featured in their artistic performance (or the composition of the artistic work).	
Brief outline of course (contents standard): - Selection and approval of the repertoire for the graduation performance - Defining the objectives of the final thesis - Developing the structure of the final thesis in accordance with the guidelines on final theses - Preparing the content of the final thesis in the form of a reflection on the graduation performance - Acquiring the professional insights, knowledge, and key information necessary for developing the final thesis - Elaborating the details and developing the thesis - Overall reflection on the process of writing the final thesis - Presenting the subject matter—or a topic related to the interpretation of the artistic output's repertoire—within the context of the artistic work (in consultation with the thesis supervisor). Scope of the PowerPoint presentation: minimum 10 slides.	

Recommended literatue:
The selection of professional and scientific literature corresponds to the nature of the thesis topic.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Daniel Matej, ArtD.

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko20/26	**Course title:** KOMPOST – play of open scores and directed ensemble improvisation 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

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

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student is able to lead an instrumental ensemble artistically and organizationally. The student understands the basic principles and principles of ensemble playing. Is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire and is able to professionally guide its rehearsal when necessary. Is able to creatively deal with the interpretation of so-called open scores, can improvise on the basis of the chosen rules within the framework of so-called guided improvisation, can discuss this issue professionally with the conductor (artistic director) and other fellow players and arrive at a creative and professionally competent grasp of the given repertoire and prepare it for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics". He can apply the acquired knowledge and skills appropriately in the pedagogical process.

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

Recommended literatue:

ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648
COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.
MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. 2008. Brno: JAMU.
PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra - konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko21/26	**Course title:** KOMPOST – play of open scores and directed ensemble improvisation 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

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

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student is able to lead an instrumental ensemble artistically and organizationally. The student understands the basic principles and principles of ensemble playing. Is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire and is able to professionally guide its rehearsal when necessary. Is able to creatively deal with the interpretation of so-called open scores, can improvise on the basis of the chosen rules within the framework of so-called guided improvisation, can discuss this issue professionally with the conductor (artistic director) and other fellow players and arrive at a creative and professionally competent grasp of the given repertoire and prepare it for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics". He can apply the acquired knowledge and skills appropriately in the pedagogical process.

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

Recommended literatue:

ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648
COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.
MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. 2008. Brno: JAMU.
PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra - konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko22/26	**Course title:** KOMPOST – play of open scores and directed ensemble improvisation 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:

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

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

Recommended literatue:
ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648
COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.

MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. 2008. Brno: JAMU.
PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra - konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko23/26	**Course title:** KOMPOST – play of open scores and directed ensemble improvisation 4

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

Number of credits: 2

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

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

Educational outcomes (performance standard):
The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student is able to lead an instrumental ensemble artistically and organizationally. The student understands the basic principles and principles of ensemble playing. Is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire and is able to professionally guide its rehearsal when necessary. Is able to creatively deal with the interpretation of so-called open scores, can improvise on the basis of the chosen rules within the framework of so-called guided improvisation, can discuss this issue professionally with the conductor (artistic director) and other fellow players and arrive at a creative and professionally competent grasp of the given repertoire and prepare it for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics". He can apply the acquired knowledge and skills appropriately in the pedagogical process.

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

Recommended literatue:

ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848 -3-7.
CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648
COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).
DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.
HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.
LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.
MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.
PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. 2008. Brno: JAMU.
PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.
SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.
SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Pozn.: Hudobná literatúra - konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámblovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

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

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko37/26	**Course title:** Music Analysis Seminar 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars (70%)
Preparation of an analysis of a selected work at least once per semester (30%)
The total course grade is determined by the points earned in seminars as follows: a grade of A requires at least 94 points; B requires at least 87 points; C requires at least 80 points; D requires at least 73 points; and E requires at least 65 points (65%).
Credits will not be awarded to a student with more than three unexcused absences from seminars. Seminar absences may be compensated for by completing a substitute written assignment.

Educational outcomes (performance standard):
Upon successful completion of the educational process, the student will be able to:
analyze musical works from various styles and periods of European and world music (including, to some extent, non-European cultures), understand the logical evolution of musical thought from its origins to the present day, and apply this knowledge in practice.

Brief outline of course (contents standard):
The course focuses on mastering the analysis of musical works, particularly those dating from the second half of the 20th century to the present day.
The curriculum covers various techniques and compositional approaches characteristic of this period, the intersections between art music and non-art music, acoustic and electroacoustic music, as well as multi-genre music, computer music, live electronics, and related topics.

Recommended literatue:
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968

KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965 HOPPIN,Ch.: Medieval Music, New York 1979 BROWN,M.H.: Music in the Renaissance, New York 1976
BUKOFZER,M.: Hudba v období baroka, OPUS Bratislava 1986 DICKINSON,H.G.: A Handbook of Style, New York 1969
CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
CHALUPKA, Ľubomír: Výklad pohybu okolí harmonických centier v diele teoretika Miroslava Filipa ako cesta k pochopeniu harmónie Fryderyka Chopina.
In: Slovenská hudba 36, 2010, č. 3, s. 259 – 281.
CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007.199 s.
BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s.. KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s. KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977. KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s. SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957
ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.
ŠIDLÍK, P., FERKOVÁ, E.: Možnosti štýlovej analýzy nad bázou pravdepodobnosti výskytu akordov v klasicko-romantických klavírnych skladbách. In: Progresívne metódy analýzy a interpretácie hudby III, Akadémia umení Banská Bystrica 2010, s. 113-122.
VOLEK, Jaroslav: Struktura a osobnosti hudby. Praha: Panton 1983, 210 s.

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 hours
Individual creative work: 20 hours
Independent study: 14 hours

Course assessment
Total number of assessed students: 0

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

Instructor: Prof. MgA. Ing. Ivo Medek, Ph.D.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko38/26	**Course title:** Music Analysis Seminar 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars (70%)
Preparation of an analysis of a selected work at least once per semester (30%)
The total course grade is determined by the points earned in seminars as follows: a grade of A requires at least 94 points; B requires at least 87 points; C requires at least 80 points; D requires at least 73 points; and E requires at least 65 points (65%).
Credits will not be awarded to a student with more than three unexcused absences from seminars. Seminar absences may be compensated for by completing a substitute written assignment.

Educational outcomes (performance standard):
Upon successful completion of the educational process, the student will be able to:
analyze musical works from various styles and periods of European and world music (including, to some extent, non-European cultures), understand the logical evolution of musical thought from its origins to the present day, and apply this knowledge in practice.

Brief outline of course (contents standard):
The course focuses on mastering the analysis of musical works, particularly those dating from the second half of the 20th century to the present day.
The curriculum covers various techniques and compositional approaches characteristic of this period, the intersections between art music and non-art music, acoustic and electroacoustic music, as well as multi-genre music, computer music, live electronics, and related topics.

Recommended literatue:
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968

KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965 HOPPIN,Ch.: Medieval Music, New York 1979 BROWN,M.H.: Music in the Renaissance, New York 1976
BUKOFZER,M.: Hudba v období baroka, OPUS Bratislava 1986 DICKINSON,H.G.: A Handbook of Style, New York 1969
CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
CHALUPKA, Ľubomír: Výklad pohybu okolí harmonických centier v diele teoretika Miroslava Filipa ako cesta k pochopeniu harmónie Fryderyka Chopina.
In: Slovenská hudba 36, 2010, č. 3, s. 259 – 281.
CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007.199 s.
BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s.. KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s. KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977. KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s. SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957
ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.
ŠIDLÍK, P., FERKOVÁ, E.: Možnosti štýlovej analýzy nad bázou pravdepodobnosti výskytu akordov v klasicko-romantických klavírnych skladbách. In: Progresívne metódy analýzy a interpretácie hudby III, Akadémia umení Banská Bystrica 2010, s. 113-122.
VOLEK, Jaroslav: Struktura a osobnosti hudby. Praha: Panton 1983, 210 s.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 0

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

Instructor: Prof. MgA. Ing. Ivo Medek, Ph.D.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko39/26	**Course title:** Music Analysis Seminar 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in lectures and seminars (70%)
Preparation of an analysis of a selected work at least once per semester (30%)
The total course grade is determined by the points earned in seminars as follows: a grade of A requires at least 94 points; B requires at least 87 points; C requires at least 80 points; D requires at least 73 points; and E requires at least 65 points (65%).
Credits will not be awarded to a student with more than three unexcused absences from seminars. Seminar absences may be compensated for by completing a substitute written assignment.

Educational outcomes (performance standard):
Upon successful completion of the educational process, the student will be able to:
analyze musical works from various styles and periods of European and world music (including, to some extent, non-European cultures), understand the logical evolution of musical thought from its origins to the present day, and apply this knowledge in practice.

Brief outline of course (contents standard):
The course focuses on mastering the analysis of musical works, particularly those dating from the second half of the 20th century to the present day.
The curriculum covers various techniques and compositional approaches characteristic of this period, the intersections between art music and non-art music, acoustic and electroacoustic music, as well as multi-genre music, computer music, live electronics, and related topics

Recommended literatue:
CHOMINSKI, Józef: Historia harmonii i kontrapunktu.Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975
DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975
BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968

KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965 HOPPIN,Ch.: Medieval Music, New York 1979 BROWN,M.H.: Music in the Renaissance, New York 1976
BUKOFZER,M.: Hudba v období baroka, OPUS Bratislava 1986 DICKINSON,H.G.: A Handbook of Style, New York 1969
CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
CHALUPKA, Ľubomír: Výklad pohybu okolí harmonických centier v diele teoretika Miroslava Filipa ako cesta k pochopeniu harmónie Fryderyka Chopina.
In: Slovenská hudba 36, 2010, č. 3, s. 259 – 281.
CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007.199 s.
BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s.. KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s. KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977. KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s. SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957
ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.
ŠIDLÍK, P., FERKOVÁ, E.: Možnosti štýlovej analýzy nad bázou pravdepodobnosti výskytu akordov v klasicko-romantických klavírnych skladbách. In: Progresívne metódy analýzy a interpretácie hudby III, Akadémia umení Banská Bystrica 2010, s. 113-122.
VOLEK, Jaroslav: Struktura a osobnosti hudby. Praha: Panton 1983, 210 s.

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 hours
Individual creative work: 20 hours
Independent study: 14 hours

Course assessment
Total number of assessed students: 0

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

Instructor: Prof. MgA. Ing. Ivo Medek, Ph.D.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP53/22	**Course title:** Music criticism in practice - active participation in events 1

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

Number of credits: 1

Recommended semester of study: 1., 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in classes and concerts, opera performances, various artistic productions (50%)
- Reviewing attended concerts, opera performances, various artistic productions (50%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points must be obtained for an A grade, at least 87 points must be obtained for a B grade, at least 80 points must be obtained for a C grade, at least 73 points must be obtained for a D grade, and at least 65 points must be obtained for an E grade.
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student:
- gains an overview of cultural life in his/her surroundings, in Slovakia, abroad
- will be able to critically evaluate, define and review artistic production

Brief outline of course (contents standard):
1. Regular attendance at concerts, opera performances, various artistic productions
2. Pre-preparation for attending a concert, artistic production - familiarisation with the programme
3. Evaluation of the production, processing and presentation of the review

Recommended literatue:
HANSLICK, Eduard. 2010. O hudobnom krásne. Bratislava. Hudobné centrum. ISBN 9788089427079
DINGLE, Christopher. 2019. Music Criticism. Cambridge University Press. ISBN 9781139795425
REJŽEK, Jan. 2015. Jak tohle můžete vůbec otisknout! Bratislava. Hudobné centrum. ISBN 9788074921841
ALBRECHT, Ján. 1999. Človek a umenie. Bratislava. Hudobné centrum. ISBN 80-88884-13-6
SCRUTON, Roger. 2009. Hudobná estetika. Bratislava. Hudobné centrum. ISBN 9788089427116
FISHER, Mark. 2021. Ako písať o divadle. Bratisla

Language of instruction:
Slovak

Notes:
The total student load per semester is 30 hours (1 credit/30h of work)
13
Individual creative work: 10
Self-study: 7

Course assessment
Total number of assessed students: 3

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

Instructor: Mgr. Andrej Šuba, 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/ II.SP54/22	**Course title:** Music criticism in practice - active participation in events 2

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

Number of credits: 1

Recommended semester of study: 2., 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in classes and concerts, opera performances, various artistic productions (50%)
- Reviewing attended concerts, opera performances, various artistic productions (50%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points must be obtained for an A grade, at least 87 points must be obtained for a B grade, at least 80 points must be obtained for a C grade, at least 73 points must be obtained for a D grade, and at least 65 points must be obtained for an E grade.
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student:
- gains an overview of cultural life in his/her surroundings, in Slovakia, abroad
- will be able to critically evaluate, define and review artistic production

Brief outline of course (contents standard):
1. Regular attendance at concerts, opera performances, various artistic productions
2. Pre-preparation for attending a concert, artistic production - familiarisation with the programme
3. Evaluation of the production, processing and presentation of the review

Recommended literatue:
HANSLICK, Eduard. 2010. O hudobnom krásne. Bratislava. Hudobné centrum. ISBN 9788089427079
DINGLE, Christopher. 2019. Music Criticism. Cambridge University Press. ISBN 9781139795425
REJŽEK, Jan. 2015. Jak tohle můžete vůbec otisknout! Bratislava. Hudobné centrum. ISBN 9788074921841
ALBRECHT, Ján. 1999. Človek a umenie. Bratislava. Hudobné centrum. ISBN 80-88884-13-6
SCRUTON, Roger. 2009. Hudobná estetika. Bratislava. Hudobné centrum. ISBN 9788089427116
FISHER, Mark. 2021. Ako písať o divadle. Bratislava. MLOKi. ISBN 978-80-570-2473-6

Periodická tlač. Hudobný život. Mesačník. Bratislava. Hudobné centrum. EV 3605/09

Language of instruction:
Slovak

Notes:
The total student load per semester is 30 hours (1 credit/30h of work)
13
Individual creative work: 10
Self-study: 7

Course assessment
Total number of assessed students: 3

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

Instructor: Mgr. Andrej Šuba, 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/ II.SP55/22	**Course title:** Organization and dramaturgy of concerts 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:

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class (60%)
- From the final thesis created according to the specific assignment of examples from harmony and polyphony (40%)
- The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points must be obtained for a grade A, at least 87 points must be obtained for a grade B, at least 80 points must be obtained for a grade C, at least 73 points must be obtained for a grade D, and at least 65 points must be obtained for a grade E.
- Credit will not be awarded to a student who has had more than three unexcused absences from seminars
- Excused absences are compensable with make-up work

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student:
- creates his/her own concert project
- elaboration of the project, organization of performers, creation of dramaturgy, elaboration of the bulletin
- production - venues, resources, promotion, evaluation/review

Brief outline of course (contents standard):
1. Organisation and production of concerts - premises, resources, promotion, evaluation/review
2. Dramaturgy, concert programme, cooperation with artists

Recommended literatue:
HARASCHIN, Stanislaw; CHYLINSKA, Teresa; SCHÄFFER, Boguslaw. 1980. Sprievodca koncertmi. Bratislava. OPUS. 2010110990915
ZAGIBA, František. 1947. Sprievodca v opere. Bratislava. Orlovský.
Periodická tlač. Hudobný život. Mesačník. Bratislava. Hudobné centrum. EV 3605/09

Language of instruction:
Slovak

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

Lecture: 13, Individual creative work: 10, Self-study: 7

Course assessment
Total number of assessed students: 0

A	ABS	B	C	D	E	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/ II.SP56/22	**Course title:** Organization and dramaturgy of concerts 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:	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class (60%) - From the final thesis created according to the specific assignment of examples from harmony and polyphony (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points must be obtained for a grade A, at least 87 points must be obtained for a grade B, at least 80 points must be obtained for a grade C, at least 73 points must be obtained for a grade D, and at least 65 points must be obtained for a grade E. - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student: - creates his/her own concert project - elaboration of the project, organization of performers, creation of dramaturgy, elaboration of the bulletin - production - venues, resources, promotion, evaluation/review	
Brief outline of course (contents standard): 1. Organisation and production of concerts - premises, resources, promotion, evaluation/review 2. Dramaturgy, concert programme, cooperation with artists	
Recommended literatue: HARASCHIN, Stanislaw; CHYLINSKA, Teresa; SCHÄFFER, Boguslaw. 1980. Sprievodca koncertmi. Bratislava. OPUS. 2010110990915 ZAGIBA, František. 1947. Sprievodca v opere. Bratislava. Orlovský. Periodická tlač. Hudobný život. Mesačník. Bratislava. Hudobné centrum. EV 3605/09	
Language of instruction: Slovak	
Notes: The total student load per semester is 30 hours (1 credit/30h of work)	

Lecture: 13, Individual creative work: 10, Self-study: 7

Course assessment
Total number of assessed students: 0

A	ABS	B	C	D	E	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: DN/ II.Dn167/22	**Course title:** Percussion playing 1
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 1., 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class(50%) - attending a concert performance(20%) - passing the examination for the commission(20%) - Recording artistic performances in IDM AU BB(10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master various techniques of playing - know the terminology related to the interpretation of compositions on a percussion set; - be able to work independently in the study of repertoire; - navigate through different notations, musical genres and styles; - able to organise independently the preparation for a concert performance; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
Brief outline of course (contents standard): 1.Perfecting the technique of playing a set of percussion instruments 2. Ability to navigate difficult rhythmic and metrical structures 3. Distinguishing genre and style nuances in nonartistic music 4. Fundamentals of improvisation of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts.	
Recommended literatue: Súkromný archív pedagóga: IGOE, Tommy. 2008. Groove Essentials 2.0 Hudson: Hudson Music AGOSTINI, Dante. 1985. Méthode de Batterie 4 Paris: Dante Agostini Práca s nahrávkami, práca s aplikáciou Moises	
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: prof. István Szabó, DLA.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn168/22	**Course title:** Percussion playing 2
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 2., 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class(50%) - attending a concert performance(20%) - passing the examination for the commission(20%) - Recording artistic performances in IDM AU BB(10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master various techniques of playing - know the terminology related to the interpretation of compositions on a percussion set; - be able to work independently in the study of repertoire; - navigate through different notations, musical genres and styles; - able to organise independently the preparation for a concert performance; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
Brief outline of course (contents standard): 1. Perfecting the technique of playing a set of percussion instruments 2. Ability to navigate difficult rhythmic and metrical structures 3. Distinguishing genre and style nuances in nonartistic music 4. Fundamentals of improvisation of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts.	
Recommended literatue: Súkromný archív pedagóga: IGOE, Tommy. 2008. Groove Essentials 2.0 Hudson: Hudson Music AGOSTINI, Dante. 1985. Méthode de Batterie 4 Paris: Dante Agostini Práca s nahrávkami, práca s aplikáciou Moises	
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: prof. István Szabó, DLA.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn169/22	**Course title:** Percussion playing 3
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class(50%) - attending a concert performance(20%) - passing the examination for the commission(20%) - Recording artistic performances in IDM AU BB(10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master various techniques of playing - know the terminology related to the interpretation of compositions on a percussion set; - be able to work independently in the study of repertoire; - navigate through different notations, musical genres and styles; - able to organise independently the preparation for a concert performance; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
Brief outline of course (contents standard): 1.Perfecting the technique of playing a set of percussion instruments 2. Ability to navigate difficult rhythmic and metrical structures 3. Distinguishing genre and style nuances in nonartistic music 4. Fundamentals of improvisation of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts.	
Recommended literatue: Súkromný archív pedagóga: IGOE, Tommy. 2008. Groove Essentials 2.0 Hudson: Hudson Music AGOSTINI, Dante. 1985. Méthode de Batterie 4 Paris: Dante Agostini WECKL, Dave. 1987. Contemporary Drummer + One Miami: Warner Bros. Publications Práca s nahrávkami, práca s aplikáciou Moises	
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: 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: prof. István Szabó, DLA.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ II.Dn170/22	**Course title:** Percussion playing 4
Type, load and method of educational activities: **Type:** Practical **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - active participation in class(50%) - attending a concert performance(20%) - passing the examination for the commission(20%) - Recording artistic performances in IDM AU BB(10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master various techniques of playing - know the terminology related to the interpretation of compositions on a percussion set; - be able to work independently in the study of repertoire; - navigate through different notations, musical genres and styles; - able to organise independently the preparation for a concert performance; - Able to independently solve technical and expressive problems arising from the content and character of the works performed.	
Brief outline of course (contents standard): 1.Perfecting the technique of playing a set of percussion instruments 2. Ability to navigate difficult rhythmic and metrical structures 3. Distinguishing genre and style nuances in nonartistic music 4. Fundamentals of improvisation of appropriate difficulty 5. Interpretive analysis of audio and visual recordings of concerts.	
Recommended literatue: Súkromný archív pedagóga: IGOE, Tommy. 2008. Groove Essentials 2.0 Hudson: Hudson Music AGOSTINI, Dante. 1985. Méthode de Batterie 4 Paris: Dante Agostini WECKL, Dave. 1987. Contemporary Drummer + One Miami: Warner Bros. Publications Práca s nahrávkami, práca s aplikáciou Moises	
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: 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: prof. István Szabó, DLA.

Last changed: 12.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn65/22	**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., 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Cadences in major keys, major scales in the circle of fifths (8, 3, 6), major decomposition, D7, zm.7 and turnarounds
3 etudes
1 Baroque composition
1 Classical sonata - 1st and 2nd movements
Prerequisites for the practical exam (final performance):
1 etude
1 Baroque composition
1st movement of the Classical Sonata
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 1st semester learning process, the student will be familiar with basic harmonic functions in practice. He/she will complete the study of scales in the fifth circle (in octaves, thirds, sextets), decomposition, chords and their inversions. It will reinforce the penetration of music theory and composition into practice. He/she will deepen his/her technical skills through the study of technically or concert-oriented etudes. The student will understand the stylistic practices of Baroque and Classical music and will be able to apply them to piano playing. The student will be able to recognise the differences in working with the means of expression of different musical styles. Acquire the necessary skill in playing piano compositions, or improvisational techniques, according to the level of maturity. The course pursues the development of musical imagination using one's own creative potential. Identification of the basic compositional practices of Baroque and Classical composers, which the student will acquire during his/her studies, will be a prerequisite for understanding performance. The content of the course includes a survey of works in the piano literature of the periods mentioned, which the student will become familiar with through practical interpretation.

Brief outline of course (contents standard):
- play of cadences in close harmony, its laws
- playing etudes with a focus on the development of piano technique, identification of a technical problem and its practical solution
- playing difficult compositions of the Baroque and Classical periods - specifics of expressive means, technical performance, expression

Recommended literatue:
Barokové diela – výber:
BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. a ďalší
Etudy:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. SKRJABIN, Alexander. RACHMANINOV, Sergej. ŠOSTAKOVIČ, Dmitrij. PROKOFJEV, Sergej. a ďalší.
Klasicizmus:
HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. HUMMEL, Johann Nepomuk. a ďalší.
Hudobná literatúra v archíve pedagóga.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 2

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn66/22	**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., 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Mole scales in the fifth ring (8, 3, 6), major decompositions, D7, zm.7 and turnovers
Cadences in minor keys
3 etudes (including 1 concert etude)
1 Classical Sonata - 3rd movement
1 piece, cycle of Romanticism (in the case of miniatures, at least 4)
1 20th or 21st century composition
Prerequisites for the practical examination (final performance):
1 etude
1 composition, romanticism cycle (2 in the case of miniatures)
1 20th or 21st century composition
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 2nd semester learning process, the student will complete the study of cadences in minor keys, minor scales in the fifth circle in octaves, thirds, and sixths, decays, chords, and their reversals. It will reinforce the penetration of music theory and composition into practice. He will deepen his technical skills through the study of technically and concert-oriented etudes. The student will understand the stylistic practices of musical Romanticism and the performance of 20th and 21st century compositions, which he/she will be able to apply to piano performance. The student will be able to recognize the differences in working with the means of expression of different musical styles. Acquire the necessary skill in playing piano compositions, or improvisational techniques with regard to the level of maturity. The course pursues the development of musical imagination using one's own creative potential. Identification of the basic compositional practices of Romantic, 20th and 21st century composers, which the student will acquire during his/her studies, will be a prerequisite for understanding their interpretation. The content of the course also includes a survey of works in the piano literature of the periods mentioned, which the student

will become familiar with through practical interpretation. The selection of works assumes a more demanding piano repertoire.

Brief outline of course (contents standard):
- minor scales in the fifth circle (8, 3, 6), major decompositions, D7, zm.7 and reversals
- playing etudes and concert etudes with a focus on developing piano technique, expression, identifying technical and expressive problems and their practical solutions
- playing challenging compositions, cycles of the Romantic, 20th or 21st century period - specifics of expressive means, technical performance, expression

Recommended literatue:
Etudy - výber:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. SKRJABIN, Alexander. RACHMANINOV, Sergej. ŠOSTAKOVIČ, Dmitrij. PROKOFJEV, Sergej. a ďalší.
Diela romantizmu – výber:
CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, Cézar. ČAJKOVSKIJ, Peter Iľjič. GRIEG, Eduard Hagerup. SMETANA, Bedřich. DVOŘÁK, Antonín. FIGUŠ-BYSTRÝ, Viliam. BELLA, Ján Levoslav. a ďalší.
Diela 20., 21. storočia - výber:
DEBUSSY, Claude. RAVEL, Maurice. P6, HINDEMITH, Paul. BARTÓK, Béla. RACHMANINOV, Sergej. PROKOFJEV, Sergej. ŠOSTAKOVIČ, Dmitrij. JANÁČEK, Leoš. SUK, Jozef. MARTINŮ, Bohuslav. SUCHOŇ, Eugen. CIKKER, Ján. MOYZES, Alexander. ŠPILÁK, Peter. DIDI, Vojtech. a ďalší.
Hudobná literatúra v archíve pedagóga.

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 2

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn67/22	**Course title:** Piano practice - Composition 3

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

Number of credits: 1

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Major scales in the quarto circle (8, 3, 6), major expansions, D7, zm.7 and turnarounds
3 etudes (min. 1 concert etude)
1 Baroque composition (J.S.Bach: TK)
1 Classical sonata - 1st and 2nd movements
Prerequisites for the practical examination (final performance):
1 concert etude
1 Baroque composition (J.S.Bach: TK)
1 Classical composition
Playing by heart is not a prerequisite

Educational outcomes (performance standard):
Upon successful completion of the 3rd semester learning process, the student will complete the issues of major scales in the fifth circle(octaves, thirds, sixths), decomposition, chords and their reversals. The student will reinforce the penetration of music theory and composition into practice. He/she will deepen his/her technical skills by studying technically or concert-oriented etudes. The student will understand the stylistic practices of Baroque and Classical music and will be able to apply them to piano playing. The student will be able to recognise the differences in working with the means of expression of different musical styles. Acquire the necessary skill in playing piano compositions, or improvisational techniques, according to the level of maturity. The course pursues the development of musical imagination using one's own creative potential. Identification of the basic compositional practices of Baroque and Classical composers, which the student will acquire during his/her studies, will be a prerequisite for understanding performance. The content of the course includes a survey of works in the piano literature of the periods mentioned, which the student will become familiar with through practical interpretation. The selection of works assumes a more demanding piano repertoire.

Brief outline of course (contents standard):

- major scales in the quarter circle (8, 3, 6), major decomposition, D7, note 7 and reversals
- playing etudes and concert etudes with a focus on developing piano technique, expression, identifying technical and expressive problems and their practical solutions
- playing challenging compositions of the Baroque and Classical periods - specifics of expressive means, technical performance, expression

Recommended literatue:

Barokové diela – výber:
BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. a ďalší
Etudy výber:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. SKRJABIN, Alexander. RACHMANINOV, Sergej. ŠOSTAKOVIČ, Dmitrij. PROKOFJEV, Sergej. a ďalší.
Klasicizmus - výber:
HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. HUMMEL, Johann Nepomuk. 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: 1

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ II.Kn68/22	**Course title:** Piano practice - Composition 4

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

Number of credits: 1

Recommended semester of study: 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
70% - active participation in class
30% - practical exam (final performance)
Minimum practical requirements for the completion of the course with regard to the level of maturity:
Mole scales in the quartic circle (8, 3, 6), major expansions, D7, zm.7 and turnarounds
2 etudes (including 1 concert etude)
1 piece of romanticism
1 20th or 21st century composition
Prerequisites for the practical exam (final performance):
1 piece 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 complete the issues of minor scales in the fifth circle (in octaves, thirds, and sixths), decays, chords, and their inversions. The student will reinforce the penetration of music theory and composition into practice. He will deepen his technical skills through the study of technically and concert-oriented etudes. The student will understand the stylistic practices of musical Romanticism and the performance of 20th and 21st century compositions, which he/she will be able to apply to piano performance. The student will be able to recognize the differences in working with the means of expression of different musical styles. Acquire the necessary skill in playing piano compositions, or improvisational techniques, according to the level of maturity. The course pursues the development of musical imagination using one's own creative potential. Identification of the basic compositional practices of Romantic, 20th and 21st century composers, which the student will acquire during his/her studies, will be a prerequisite for understanding their interpretation. The content of the course also includes a survey of works in the piano literature of the periods mentioned, which the student will become familiar with through practical interpretation. The selection of works assumes a more demanding piano repertoire.

Brief outline of course (contents standard):

- minor scales in the quartic circle (8, 3, 6), major decompositions, D7, zm.7 and reversals
- playing etudes and concert etudes with a focus on developing piano technique, expression, identifying technical and expressive problems and their practical solutions
- playing etudes and concert etudes with a focus on the development of piano technique, expression, identification of technical and expressive problems and their practical solutions
- playing challenging compositions of the Romantic, 20th or 21st century periods - specifics of expressive means, technical performance, expression

Recommended literatue:

Etudy - výber:
CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. SKRJABIN, Alexander. RACHMANINOV, Sergej. ŠOSTAKOVIČ, Dmitrij. PROKOFJEV, Sergej. a ďalší.
Diela romantizmu – výber:
CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, Cézar. ČAJKOVSKIJ, Peter Iľjič. GRIEG, Eduard Hagerup. SMETANA, Bedřich. DVOŘÁK, Antonín. FIGUŠ-BYSTRÝ, Viliam. BELLA, Ján Levoslav. a ďalší.
Diela 20., 21. storočia - výber:
DEBUSSY, Claude. RAVEL, Maurice. P6, HINDEMITH, Paul. BARTÓK, Béla. RACHMANINOV, Sergej. PROKOFJEV, Sergej. ŠOSTAKOVIČ, Dmitrij. JANÁČEK, Leoš. SUK, Jozef. MARTINŮ, Bohuslav. SUCHOŇ, Eugen. CIKKER, Ján. MOYZES, Alexander. ŠPILÁK, Peter. DIDI, Vojtech. a ďalší.
Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

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: 1

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

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP35/22	**Course title:** Prevention of the musculoskeletal system 1

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

Number of credits: 1

Recommended semester of study: 1., 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in class (30%)
- Preparation of a seminar paper on the assigned topic (20%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will be familiar with basic terminology related to health issues, diseases, disorders and impairments of the musculoskeletal system. At the same time, the student/learner will know the basic terminology related to the anatomical structure of the body, external description of the human body, anatomical planes (axis). The student will be able to determine and calculate basic somatometry relevant to the evaluation of measurements and proportions of the human body.

Brief outline of course (contents standard):
Characteristics of primary concepts (nature, manifestations, evaluation, origin of diseases, disorders and impairments)
- Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention)
- Orientation to the human body (part and region of the human body, anatomical plane, axis and direction)
- Basic somatometry (anthropometric points, tangible and orientation points of somatometry, rules and measuring aids, basic body dimensions, torso and limb dimensions, relative dimensions and indices)

Recommended literatue:
HENEŠOVÁ, Judita a JABLONSKÝ, Peter. 2013. Pohybový systém a regeneračné cvičenia. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._hene_ov_p._jablonsk_pohybov_syst_m_a_regener a_n_cvi_enia.pdf
HOGARTH, Burne. 2003. Dynamic Anatomy. New York: Watson-Guptill Publications. ISBN 978-0-8230-1552-1.
LARSEN, Christian. 2010. Držení tela. Olomouc: Poznání. ISBN 978-80-86606-93-4.

MASARYKOVÁ, Dana. 2020. Telesná a zdravotná výchova v predprimárnom vzdelávaní. Trnava: Trnavská univerzita v Trnave. [online] Dostupné z: file:///C:/Users/ZSDUMBB/AppData/Local/Temp/masarykova-tzvpp-2020.pdf
VEREŠOVÁ, Jana. 2013. Zdravotná telesná výchova. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._veresova_zdravotna_telesna_vychova.pdf

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 19

ABS	NEABS
94.74	5.26

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP36/22	**Course title:** Prevention of the musculoskeletal system 2

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

Number of credits: 1

Recommended semester of study: 2., 4.

Degree of study: II.

Prerequisities :

Course completion conditions:
Active participation in class (30%)
- Preparation of a seminar paper on the assigned topic (20%)
- Successful completion of the final exam (50%)

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will be familiar with expanded terminology related to health issues, diseases, disorders, and impairments of the musculoskeletal system. He/she will also be able to identify the most common diseases, disorders and weakenings of the musculoskeletal system in different periods of human life and then propose solutions (stretching for a better life) to correct the musculoskeletal system.

Brief outline of course (contents standard):
Characteristics of secondary concepts (nature, manifestations, evaluation, occurrence of diseases, disorders and impairments)
- Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention)
- Setting up a stretching routine (static and dynamic stretching, isometric stretching, active and passive stretching)
- Stretching routine (partner stretching, office stretching, foam roller exercises, extreme stretching)

Recommended literatue:
HENEŠOVÁ, Judita a JABLONSKÝ, Peter. 2013. Pohybový systém a regeneračné cvičenia. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._hene_ov_p._jablonsk_pohybov_syst_m_a_regener a_n_cvi_enia.pdf
HOGARTH, Burne. 2003. Dynamic Anatomy. New York: Watson-Guptill Publications. ISBN 978-0-8230-1552-1.
LARSEN, Christian. 2010. Držení tela. Olomouc: Poznání. ISBN 978-80-86606-93-4.
MASARYKOVÁ, Dana. 2020. Telesná a zdravotná výchova v predprimárnom vzdelávaní. Trnava: Trnavská univerzita v Trnave. [online] Dostupné z: file:///C:/Users/ZSDUMBB/AppData/Local/Temp/masarykova-tzvpp-2020.pdf

VEREŠOVÁ, Jana. 2013. Zdravotná telesná výchova. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._veresova_zdravotna_telesna_vychova.pdf

Language of instruction:
Slovak

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

Course assessment
Total number of assessed students: 18

ABS	NEABS
88.89	11.11

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 31.07.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko13/22	**Course title:** Selected chapters from contemporary music 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- elaboration of tasks assigned by the teacher according to the solved, analysis of compositions (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the profile works and personalities of 20th and 21st century music
- be able to analyse selected works
- be able to perceive the works in the context of the history of music and the related overall socio-political and historical situation
- able to perceive contemporary music and its links with other art forms
- able to solve many analytical and interpretative problems of 20th and 21st century music

Brief outline of course (contents standard):
Music of the First Half of the 20th Century - Analysis of Musical Examples in the Context of Music History

Recommended literatue:
HRČKOVÁ, Naďa. 2005. Dejiny hudby VI. – Hudba 20. storočia (1). Bratislava: Ikar. ISBN: 80-551-1214-2
HRČKOVÁ, Naďa. 2006. Dejiny hudby VI. – Hudba 20. storočia (2). Bratislava: Ikar. ISBN: 80-551-1356-4
https://sclib.svkk.sk/sck01/Author/Home?author=Chalupka%2C+%C4%BDubom%C3%ADr%2C+1945-CHALUPKA, Ľubomír, 2011. Slovenská hudobná avantgarda : štýlotvorné formovanie skladateľskej generácie nastupujúcej v 60. rokoch 20. storočia. Bratislava : Univerzita Komenského, Filozofická fakulta. ISBN: 978- 80- 22331 15- 9
CHALUPKA, Ľubomír. 2018. Generačné a štýlové konfrontácie. Sprievodca slovenskou hudbou 20. storočia II. (1951–2000). Bratislava: Univerzita Komenského. ISBN 978-80-223-4585-9
NYMAN, Michael. 2007. Experimentálna hudba: Cage a iní. Bratislava: Hudobné centrum. ISBN: 978-80-88884-93-4

Language of instruction:

Slovak

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

Course assessment
Total number of assessed students: 4

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

Instructor: 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/II.Ko14/22	**Course title:** Selected chapters from contemporary music 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- elaboration of tasks assigned by the teacher according to the solved, analysis of compositions (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the profile works and personalities of 20th and 21st century music
- be able to analyse selected works
- be able to perceive the works in the context of the history of music and the related overall socio-political and historical situation
- able to perceive contemporary music and its links with other art forms
- able to solve many analytical and interpretative problems of 20th and 21st century music

Brief outline of course (contents standard):
Music of the Second Half of the 20th Century - Analysis of Musical Examples in the Context of Music History

Recommended literatue:
HRČKOVÁ, Naďa. 2005. Dejiny hudby VI. – Hudba 20. storočia (1). Bratislava: Ikar. ISBN: 80-551-1214-2
HRČKOVÁ, Naďa. 2006. Dejiny hudby VI. – Hudba 20. storočia (2). Bratislava: Ikar. ISBN: 80-551-1356-4
https://sclib.svkk.sk/sck01/Author/Home?author=Chalupka%2C+%C4%BDubom%C3%ADr%2C+1945-CHALUPKA, Ľubomír, 2011. Slovenská hudobná avantgarda : štýlotvorné formovanie skladateľskej generácie nastupujúcej v 60. rokoch 20. storočia. Bratislava : Univerzita Komenského, Filozofická fakulta. ISBN: 978- 80- 22331 15- 9
CHALUPKA, Ľubomír. 2018. Generačné a štýlové konfrontácie. Sprievodca slovenskou hudbou 20. storočia II. (1951–2000). Bratislava: Univerzita Komenského. ISBN 978-80-223-4585-9
NYMAN, Michael. 2007. Experimentálna hudba: Cage a iní. Bratislava: Hudobné centrum. ISBN: 978-80-88884-93-4

Language of instruction:

Slovak

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

Course assessment
Total number of assessed students: 4

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

Instructor: Prof. 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/II.Ko15/22	**Course title:** Selected chapters from contemporary music 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

Course completion conditions:
- active participation in class (40%)
- elaboration of tasks assigned by the teacher according to the solved, analysis of compositions (60%)

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the profile works and personalities of 20th and 21st century music
- be able to analyse selected works
- be able to perceive the works in the context of the history of music and the related overall socio-political and historical situation
- able to perceive contemporary music and its links with other art forms
- able to solve many analytical and interpretative problems of 20th and 21st century music

Brief outline of course (contents standard):
Contemporary music after 2000 - analysis of musical examples in the context of music history.

Recommended literatue:
HRČKOVÁ, Naďa. 2005. Dejiny hudby VI. – Hudba 20. storočia (1). Bratislava: Ikar. ISBN: 80-551-1214-2
HRČKOVÁ, Naďa. 2006. Dejiny hudby VI. – Hudba 20. storočia (2). Bratislava: Ikar. ISBN: 80-551-1356-4
https://sclib.svkk.sk/sck01/Author/Home?author=Chalupka%2C+%C4%BDubom%C3%ADr%2C+1945-CHALUPKA, Ľubomír, 2011. Slovenská hudobná avantgarda : štýlotvorné formovanie skladateľskej generácie nastupujúcej v 60. rokoch 20. storočia. Bratislava : Univerzita Komenského, Filozofická fakulta. ISBN: 978- 80- 22331 15- 9
CHALUPKA, Ľubomír. 2018. Generačné a štýlové konfrontácie. Sprievodca slovenskou hudbou 20. storočia II. (1951–2000). Bratislava: Univerzita Komenského. ISBN 978-80-223-4585-9
NYMAN, Michael. 2007. Experimentálna hudba: Cage a iní. Bratislava: Hudobné centrum. ISBN: 978-80-88884-93-4

Language of instruction:
Slovak

Notes:
Total student load per semester is 60 hours (1 credit/30hrs of work)
Lecture method of education: 26h, Individual creative activity: 14h, 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. 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/ II.SP71/26	**Course title:** Seminar on the Formal Structure of the Thesis and Reflections on the Final Internship 1
Type, load and method of educational activities: **Type:** Seminar **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions:	
Educational outcomes (performance standard): Upon successful completion of the course, the student will: - be familiar with the basic requirements for the formal formatting of the final thesis - be familiar with the basic requirements for the formal formatting of the reflection on the final internship - understand the principles of academic writing and the use of appropriate terminology - be able to search for information sources and distinguish relevant ones from unreliable ones - be able to cite and paraphrase sources used in accordance with both formal and ethical standards - understand the effective use of artificial intelligence - be familiar with the principles of ethical, critical, and transparent use of artificial intelligence tools - reflect on the requirements of the methodological guidelines of the Faculty of Mathematics and Physics (FMU) at the University of A. Hlinka in Banská Bystrica regarding final theses and final internships	
Brief outline of course (contents standard): 1. Requirements for Completing a Master's Degree. 2. Types of Final Projects (Thesis – Internship). 3. Structure of the Thesis and Reflections on the Final Internship. 4. Working with Sources (Citation, Paraphrasing, Bibliographic References). 5. Publication and citation standards and academic ethics. 6. Formal and technical requirements for academic texts. 7. Linguistic and stylistic aspects of academic writing. 8. Writing theoretical and reflective texts in the arts. 9. Critical editing of texts generated by artificial intelligence.	
Recommended literatue: Methodological Guidelines for Theses and Reports on the Final Internship in the 1st and 2nd Levels of Study at the Faculty of Mathematics and Physics, Academy of Arts, University in Banská Bystrica. Guidelines for Completing the Final Internship at the Faculty of Mathematics and Physics (FMU) of the Academy of Arts (AU) in Banská Bystrica.	

Lipnická, M. (2023). Academic Writing. Banská Bystrica: UMB, Faculty of Education.
Zrubáková, K. (2023). Techniques for Writing Theses and Specialization Theses. Ružomberok: KU.
STN ISO 690. (2022). Information and Documentation. Guidelines for Creating Bibliographic References
to Information Sources and Their Citation. Bratislava: Slovak Office for Standardization, Metrology,
and Testing.
Gonda, V. (2012). How to Write and Successfully Defend a Thesis. Bratislava: Iura Edition, 2012.
Google Scholar. Searching for Academic Sources. https://scholar.google.com
YouTube. How to Create a Presentation for a Thesis. https://www.youtube.com

Language of instruction:
Slovak

Notes:
The student's total workload is 13 hours per semester (1 credit / 30 hours of work).
10 hours of in-class instruction.
3 hours of self-study and completing assigned tasks.

Course assessment
Total number of assessed students: 0

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

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

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP72/26	**Course title:** Seminar on the Formal Structure of the Thesis and Reflections on the Final Internship 2
Type, load and method of educational activities: **Type:** Seminar **Recommended load (in hours):** **Weekly:** 1 **Whole study period total:** 13 **Method :** present	
Number of credits: 1	
Recommended semester of study: 4.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: 1. Active participation in class (30%). 2. Preparation and presentation of a graded project on an assigned topic (40%). 3. Participation in the final exam (30%).	
Educational outcomes (performance standard): Upon successful completion of the course, the student will: - be familiar with the formal and technical requirements for the final thesis - be familiar with the basic requirements for the formal presentation of the reflection on the final internship - be able to present issues related to the interpretation of the repertoire of an artistic performance - be able to present a reflection on the final internship - understand the effective use of artificial intelligence - be familiar with the principles of ethical, critical, and transparent use of artificial intelligence tools - reflect on the requirements of the methodological guidelines of the Faculty of Music (FMU) at the Academy of Arts (AU) in Banská Bystrica regarding final theses and final internships	
Brief outline of course (contents standard): The student's total workload is 13 hours per semester (1 credit / 30 hours of work). 10 hours of in-class instruction. 3 hours of self-study and completing assigned tasks.	
Recommended literatue: Methodological Guidelines for Theses and Reports on the Final Internship in the 1st and 2nd Levels of Study at the Faculty of Mathematics and Physics, Academy of Arts, University of Banská Bystrica. Guidelines for Completing the Final Internship at the Faculty of Mathematics and Physics (FMU) of the Academy of Arts (AU) in Banská Bystrica. Lipnická, M. (2023). Academic Writing. Banská Bystrica: UMB, Faculty of Education. Zrubáková, K. (2023). Techniques for Writing Theses and Specialization Theses. Ružomberok: KU. STN ISO 690. (2022). Information and Documentation. Guidelines for Creating Bibliographic References	

to Information Sources and Their Citation. Bratislava: Slovak Office for Standardization, Metrology,
and Testing.
Gonda, V. (2012). How to Write and Successfully Defend a Thesis. Bratislava: Iura Edition, 2012.
Google Scholar. Searching for Academic Sources. https://scholar.google.com
YouTube. How to Create a Presentation for a Thesis. https://www.youtube.com

Language of instruction:
Slovak

Notes:

Course assessment
Total number of assessed students: 0

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

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

Last changed: 24.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP29/1/26	**Course title:** Study of professional texts and conversation in the Italian language 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

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

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

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

Brief outline of course (contents standard):
1. Basic phrases
2. Verb timing in the present tense
3. Gender and number of nouns and adjectives
4. Articles, personal pronouns

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978-88-7472-117-7
BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978-88-9843-333-9
SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko-slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:
Italian

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

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP30/1/26	**Course title:** Study of professional texts and conversation in the Italian language 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

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

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

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her field (operas, arias);
- be able to distinguish the grammatical tenses - present and past compound tense; be able to describe in simple expressions his/her background, current environment and matters related to current needs;
- understand and use familiar everyday expressions and basic phrases;
- able to interact in a simple way.

Brief outline of course (contents standard):
1. Italy, Italian operas and theatres
2. Overview of grammatical tenses in operas
3. Passato prossimo

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978-88-7472-117-7
BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978-88-9843-333-9
SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko-slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:

Italian

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

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP31/1/26	**Course title:** Study of professional texts and conversation in the Italian language 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

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

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

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her field (operas, arias, ...);
- be able to ask and answer questions about personal preferences; be able to use simple expressions to describe the plot of an opera/aria and matters related to the current plot;
- understand and use familiar operatic expressions and can translate them in contemporary Italian;
- able to interact in a simple professional manner.

Brief outline of course (contents standard):
Simple and compound prepositions
2. Passato remoto - simple past tense
3. Translation of well-known arias
4. Archaisms and old Italian in operatic works

Recommended literatue:
BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978-88-7472-117-7
BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978-88-9843-333-9
SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko-slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:
Italian

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

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP25/1/26	**Course title:** Studying professional texts and conversation in the English language 1

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

Number of credits: 2

Recommended semester of study: 1.

Degree of study: II.

Prerequisities :

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

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student is able to communicate in simple and common situations requiring a simple and direct exchange of information on familiar topics and activities. He/she can manage very brief social conversation, even if he/she usually does not understand enough to maintain it on his/her own. Can also read very simple texts and find specific predictable information in simple, ordinary text such as advertisements, brochures, menus and timetables. Can understand short simple personal letters.

Brief outline of course (contents standard):
Family (Family members and their roles, interpersonal relationships, expression of opinion)
- Culture and art (Different types of culture and art, culture in town and country, well-known artists, recommendation, invitation, acceptance and refusal of invitation)
- Sports and games (Types of sports and games, popular sports and games in England, USA and Slovakia, asking questions, interviewing a famous sportsman)
- Housing (Housing in town and country, housing in England, USA and Slovakia, different types of housing, ideas about owning your own home, description of a house, advantages and disadvantages)
- Shops and services (Shopping facilities, supermarkets versus small specialist shops, services - bank, post office, complaining and apologising, expressing what we prefer)

Recommended literatue:
BOGDA, Peter. 2014. Konverzácia v anglickom jazyku. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/pb_konverzacia_v_anglickom_jazyku.pdf.
FOLVARČÍKOVÁ, Zuzana. 2013. Didaktické hry a aktivity na hodinách anglického jazyka. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://mpc-edu.sk/sites/default/files/projekty/vystup/5_ops_folvarcikova_zuzana_-_didakticke_hry_aaktvity_na_hodinach_anglickeho_jazyka.pdf
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80-7200-051-9.

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

Language of instruction:
English

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

Course assessment
Total number of assessed students: 0

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

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP26/1/26	**Course title:** Studying professional texts and conversation in the English language 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

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

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student will be able to handle most situations that may arise when travelling in an area where the language is spoken. Can enter unprepared into a conversation on topics that are familiar and personal to him/her
of interest to him/her or related to everyday life (e.g. family, hobbies, work, travel, etc.). At the same time, he/she can understand texts that contain everyday vocabulary or relate to his/her work. Can understand descriptions of events, feelings and wishes in personal letters.

Brief outline of course (contents standard):
Health care (The human body, at the doctor's, how to stay healthy, expressing compassion)
- Travelling (Preparing for a journey, means of transport, finding your way around town, expressing what you prefer, asking for directions and giving directions)
- Education (Types of schools, school subjects, organisation, school year, holidays, characteristics of a good pupil/teacher, expressing an opinion, agreeing/disagreeing with an opinion, short presentation of my school)
- Employment (career choice and motivation, CV, preparation for my future profession, interview for job - questions and answers)
- People and nature (Seasons and weather, nature around us, fauna and flora, trip to the countryside, interview about the weather, statement of prohibition)

Recommended literatue:
BOGDA, Peter. 2014. Konverzácia v anglickom jazyku. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/pb_konverzacia_v_anglickom_jazyku.pdf.
FOLVARČÍKOVÁ, Zuzana. 2013. Didaktické hry a aktivity na hodinách anglického jazyka. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://mpc-edu.sk/sites/default/files/projekty/vystup/5_ops_folvarcikova_zuzana_-_didakticke_hry_aaktvity_na_hodinach_anglickeho_jazyka.pdf

CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80-7200-051-9.
WATCYN-JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978-0-14-080834-6.
YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978-0-07-177085-9.

Language of instruction:
English

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

Course assessment
Total number of assessed students: 0

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

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ II.SP27/1/26	**Course title:** Studying professional texts and conversation in the English language 3

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

Number of credits: 2

Recommended semester of study: 3.

Degree of study: II.

Prerequisities :

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

Educational outcomes (performance standard):
Upon successful completion of the learning process, the student is able to communicate at a level of fluency and spontaneity that enables him/her to carry on a normal conversation with native speakers speaker1. He/she can actively participate in discussions on familiar topics, expressing and asserting his/her views. Can also read articles and reports on current issues in which the writers or authors take particular positions or opinions. Can understand contemporary fiction.

Brief outline of course (contents standard):
- Science and technology (Life with and without inventions, remarkable discoveries, what I use - computer, mobile phone, television, description of the device, size, shape, material and use)
- People and society (Social behaviour of young and elderly people, social etiquette, greetings, meetings, visits, social conversation, communication in different situations, asking for something, offering help)
- Youth and their world (Young people, their characteristics, interests and activities, the position of young people in society, descriptions of people, their appearance, characteristics, lifestyles, opinions and problems)
- Eating (Eating and drinking - breakfast, lunch and dinner, national cuisines, eating at home, at school and in restaurants, my favourite food, description of the cooking process - recipes, evaluation of food)
- Hobbies, leisure and lifestyle (leisure options, organised extra-curricular activities and clubs, individual interests - art, books and hiking, expressing an opinion, getting information, phrases to fill time during conversation)

Recommended literatue:
BOGDA, Peter. 2014. Konverzácia v anglickom jazyku. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/pb_konverzacia_v_anglickom_jazyku.pdf.
FOLVARČÍKOVÁ, Zuzana. 2013. Didaktické hry a aktivity na hodinách anglického jazyka. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://mpc-ed

u.sk/sites/default/files/projekty/vystup/5_ops_folvarcikova_zuzana_-_didakticke_hry_aaktvity_na_hodinach_anglickeho_jazyka.pdf
CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80-7200-051-9.
WATCYN-JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978-0-14-080834-6.
YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978-0-07-177085-9.

Language of instruction:
English

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

Course assessment
Total number of assessed students: 0

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

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 13.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz53/22	**Course title:** Studying scores of contemporary music - conducting ensembles 2

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

Number of credits: 2

Recommended semester of study: 2.

Degree of study: II.

Prerequisities :

Course completion conditions:
- Active participation in class 50%
- Rehearsal of X songs 50%

Educational outcomes (performance standard):
Upon successful completion of the training process, the student will:
- know the compositional trends of the 50s - 80s of the 20th century;
- know and perceive the sound innovations and the ways of their interpretations;
- understand the form, phrasing and tectonics of the interpretation of works of that period;
- Able to construct the architecture of a work compositionally and interpretively;
- Able to express the content, character and expression of works of the period;

Brief outline of course (contents standard):
Compositional trends of the 20th century, diversity and inclusion.
Composers and society - sociological influences on composition.
Differentiation and typology of composers of "national" schools.
Musical and compositional innovations, their analysis and interpretation.
Content, character, expressiveness of the work / detachment of creation and interpretation.
Interpretive architecture.
Musical logic.

Recommended literatue:
SCHNIERER, Miloš. 1995. Svět orchestru 20. století I.; M a M – v.o.s., Brno.
CAMPBELL, Don. 2008. Mozartův efekt. Eminent. ISBN 978-80-7281-336-0
MICHELS, Ulrich.2000. Encyklopedický atlas hudby; Lidové noviny. ISBN 80-7106-238-3
ŠTEFKOVÁ, Markéta. 2007. Na ceste k zmyslu (Štúdie k hudobnej analýze); Divis Slovakia ISBN 978-80-969354-4-4
Vybrané diela skladateľov 20.stor.
Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org

Language of instruction:
Slovak

Notes:

Total student load per semester is 30 hours (1 credit/30 hours of work)
Lecture: 13, individual creative work: 7 hours: 10

Course assessment
Total number of assessed students: 4

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

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

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ II.Dz54/22	**Course title:** Studying scores of contemporary music - conducting ensembles 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: 1., 3.	
Degree of study: II.	
Prerequisities :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the compositional trends and directions at the end of the 20th century. and at the beginning of the 20th century. The student will learn the trends and trends of the 20th and 21st centuries; - be able to explain the importance of the relationship: composer and conductor - conductor and composer; - understand the concept of: The creative psychology of dealing with time; from a performance as well as from a compositional aspect; - Able, according to musical logic, to link multiple phrases together and create interpretively larger tectonic units; - able to respect the composer's intention in interpretive individuality; - capable of artistic collaboration on a contemporary work with a chamber ensemble; - Able to formulate artistic and interpretative demands on a chamber ensemble	
Brief outline of course (contents standard): Compositional trends and directions at the end of the 20th century. Composers and the transformations of society - sociological influences on composition. Creative and psychological aspects of the composer-conductor relationship and vice versa. Interpretive insight - form, phrasing, tectonics. Musical logic.	
Recommended literatue: SCHNIERER, Miloš. 1995. Svět orchestru 20. století I.; M a M – v.o.s., Brno. CAMPBELL, Don. 2008. Mozartův efekt. Eminent. ISBN 978-80-7281-336-0 MICHELS, Ulrich.2000. Encyklopedický atlas hudby; Lidové noviny. ISBN 80-7106-238-3 ŠTEFKOVÁ, Markéta. 2007. Na ceste k zmyslu (Štúdie k hudobnej analýze); Divis Slovakia ISBN 978-80-969354-4-4 Vybrané diela skladateľov 20.stor. Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	

Language of instruction:
Slovak

Notes:
The total student load per semester is 30 hours (1 credit/30h of work)
Lecture: 13, Individual creative work: 7, Self-study: 10Self-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. Pavol Tužinský, 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/II.Ko09/26	**Course title:** Theory of Composition 1

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

Number of credits: 3

Recommended semester of study: 1.

Degree of study: II.

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 20th and 21st century 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 on own musical compositions.
Development of composition-analysis assignments assigned by the instructor during the semester.

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.
CSERES, Jozef a Michal MURIN. 2010. Od analógového k digitálnemu. Banská Bystrica: Akadémia umení, Fakulta výtvarných umení. ISBN 80-89078-78-3.
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.
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.

LÉBL, Vladimír. Elektronická hudba. 1966. Praha: Státní hudební vydavatelství.
NYMAN, Michael. Experimentálna hudba. Cage a iní. 2007. Bratislava: Hudobné centrum. ISBN 978-80-88884-93-4.
PEYSER, Joan. BOULEZ. Composer, Conductor, Enigma. 1977. London: Cassell.
PRITCHETT, James. The Music of John Cage. 1996. Cambridge: Cambridge University Press. ISBN 0-521-56544-8.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
REICH, Steve. Writings about Music. 1974. Nova Scotia: Press of the Nova Scotia College of Art and Design.
SCHAEFFER, John. New Sounds. 1987. New York: Harper & Row, Publishers. ISBN 0-06-097081-2.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

Notes:
The student's total workload is 160 hours per semester (1credit/30 hours of work).
Contact hours in class - 78 hours,
individual work - 62 hours and self-study - 20 hours per semester.

Course assessment
Total number of assessed students: 0

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

Instructor:

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko10/26	**Course title:** Theory of Composition 2

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

Number of credits: 3

Recommended semester of study: 2.

Degree of study: II.

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 20th and 21st century 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 on own musical compositions.
Development of composition-analysis assignments assigned by the instructor during the semester.

Recommended literatue:
Odporúčaná literatúra:
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.
CSERES, Jozef a Michal MURIN. 2010. Od analógového k digitálnemu. Banská Bystrica: Akadémia umení, Fakulta výtvarných umení. ISBN 80-89078-78-3.
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.
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.
LÉBL, Vladimír. Elektronická hudba. 1966. Praha: Státní hudební vydavatelství.
NYMAN, Michael. Experimentálna hudba. Cage a iní. 2007. Bratislava: Hudobné centrum. ISBN 978-80-88884-93-4.
PEYSER, Joan. BOULEZ. Composer, Conductor, Enigma. 1977. London: Cassell.
PRITCHETT, James. The Music of John Cage. 1996. Cambridge: Cambridge University Press. ISBN 0-521-56544-8.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
REICH, Steve. Writings about Music. 1974. Nova Scotia: Press of the Nova Scotia College of Art and Design.
SCHAEFFER, John. New Sounds. 1987. New York: Harper & Row, Publishers. ISBN 0-06-097081-2.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:
Slovak

Notes:
The student's total workload is 160 hours per semester (1credit/30 hours of work).
Contact hours in class - 78 hours,
individual work - 62 hours and self-study - 20 hours per semester.

Course assessment
Total number of assessed students: 0

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

Instructor:

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko11/26	**Course title:** Theory of Composition 3

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

Number of credits: 3

Recommended semester of study: 3.

Degree of study: II.

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 20th and 21st century 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 on own musical compositions.
Development of analytical and compositional assignments assigned by the instructor during the semester. Preparation of the concept of the master's thesis from a compositional-theoretical point of view.

Recommended literatue:
CAGE, John. Silence. 2010. Praha: Tranzit. ISBN 978-80-87259-07-8.
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.
LAWLESS, Robert: Co je to kultura. Olomouc: Votobia, 1996. ISBN 80-7198-106-0
McLUHAN, Marshall. Jak rozumět médiím. 1991. Praha: Odeon. ISBN 80-207-0296-2.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
Partitúry zo svetovej hudobnej literatúry súvisiace s prípravou magisterskej práce.

Language of instruction:
Slovak

Notes:
The student's total workload is 160 hours per semester (1credit/30 hours of work).
Contact hours in class - 78 hours,
individual work - 62 hours and self-study - 20 hours per semester.

Course assessment
Total number of assessed students: 0

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

Instructor:

Last changed: 10.08.2026

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/II.Ko12/26	**Course title:** Theory of Composition 4

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

Number of credits: 3

Recommended semester of study: 4.

Degree of study: II.

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 20th and 21st century 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 on own musical compositions.
Development of analytical and compositional assignments assigned by the instructor during the semester. Preparation of the concept of the master's thesis from a compositional-theoretical point of view.

Recommended literatue:
CAGE, John. Silence. 2010. Praha: Tranzit. ISBN 978-80-87259-07-8.
CSERES, Jozef a Michal MURIN. 2010. Od analógového k digitálnemu. Banská Bystrica: Akadémia umení, Fakulta výtvarných umení. ISBN 80-89078-78-3.
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.
LAWLESS, Robert: Co je to kultura. Olomouc: Votobia, 1996. ISBN 80-7198-106-0

McLUHAN, Marshall. Jak rozumět médiím. 1991. Praha: Odeon. ISBN 80-207-0296-2.
PATTERSON, D. W.: John Cage. Music, Philosophy, and Intention 1933-1950. 2009. New York: Routledge. ISBN 978-0-415-99667-9.
PEYSER, Joan. BOULEZ. Composer, Conductor, Enigma. 1977. London: Cassell.
PRITCHETT, James. The Music of John Cage. 1996. Cambridge: Cambridge University Press. ISBN 0-521-56544-8.
PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
REICH, Steve. Writings about Music. 1974. Nova Scotia: Press of the Nova Scotia College of Art and Design.
SCHAEFFER, John. New Sounds. 1987. New York: Harper & Row, Publishers. ISBN 0-06-097081-2.
WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.
Partitúry zo svetovej hudobnej literatúry súvisiace s magisterskou prácou.

Language of instruction:
Slovak

Notes:
The student's total workload is 160 hours per semester (1credit/30 hours of work).
Contact hours in class - 78 hours,
individual work - 62 hours and self-study - 20 hours per semester.

Course assessment
Total number of assessed students: 0

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

Instructor:

Last changed: 10.08.2026

Granted by: